

# THE ATHENÆUM

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## ROYAL AGRICULTURAL SOCIETY OF ENGLAND.

The December GENERAL MEETING will be held at the Society's House, in Hanover-square, on SATURDAY, the 9th of December, at Eleven o'clock in the Forenoon.

By order of the Council.  
JAMES HUDSON, Secretary.

**MEMORIAL to the LATE PROF. EDWARD FORBES, F.R.S.**—At a Meeting of some of the Friends and Admirers of the late Prof. EDWARD FORBES, held at KING'S COLLEGE, London, on FRIDAY, December 1, 1854, it was resolved:—

That this Meeting has received with the deepest regret the intelligence of the death of Edward Forbes, the late highly distinguished Professor of Botany at this College.

II. That steps be immediately taken to perpetuate within these walls the memory of a Professor, who, during the period of twelve years, conferred the highest benefit on the Students of the College, and whose name has added a new lustre to English Science.

III. That a sum of £100 be appropriated for the purpose of defraying the cost of a Marble Bust of the late Professor, to be presented to the Council of this College, with its view to its being placed in the Large Hall opposite to the Bust of the late Prof. Daniel.

IV. That a sum of £100 be appropriated for the use of the Committee for carrying out this object, which will appear in Two or Three Days; but Subscriptions may, in the mean time, be paid to J. W. Cunningham, Esq., King's College, London.

R. W. JELF, D.D., Chairman.

**PHOTOGRAPHIC SOCIETY.—The NEXT MEETING** of this Society will be held on THURSDAY, December 7, at 21, Regent-street, when Mr. Hardwick will read the continuation of his Paper on "Positive Printing." The Chair will be taken at 8 o'clock precisely.

**CHRONOLOGICAL INSTITUTE OF LONDON, ANGLO-BIBLICAL INSTITUTE, and PALESTINE ACADEMICO-ASSOCIATION.**—These three Societies, having resumed the occupation of Chambers 22, Hanover-square, London, it is requested that all communications to their respective Officers may be addressed thither. —The Anglo-Biblical Institute will Open its Session for 1854-5, on TUESDAY, 9th December, at the Annual Meeting of the Clerical Union, at Paddington. THIS DAY, at 10 o'clock, each year, the Institute will be opened. Printed papers may be had of Mr. C. H. Smith, Publisher, 36, Soho square.

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Lecture, THURSDAY, December 7, C. Charles, Esq. "On Burleigh," to commence at 8 o'clock. Members free.

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LONDON, SATURDAY, DECEMBER 2, 1854.

## REVIEWS

*Giotto, and his Works in Padua; being an Explanatory Notice of the Series of Woodcuts executed, for the Arundel Society, after the Frescoes in the Arena Chapel.* By John Ruskin. Part I. Printed for the Arundel Society.

If there be any subject on which the greatest opponent of Mr. Ruskin would confess that he is above all men competent to write, both from natural gifts and the acquisitions of education, it is the Life of Giotto and the works of early Italian Art. The thirteenth century, Florence, Dante, Christian symbolism and Gothic Art are all involved in the favourite subject of one of the deepest, most poetical, and perhaps most crotchety thinkers on Art England has ever known.

As a Member of the Arundel Society for promoting the knowledge of Art, Mr. Ruskin has written the above short work, in order to illustrate a series of woodcuts lately published, which are executed after Giotto's famous frescoes in the Arena Chapel, Padua. The author does not profess to attempt a regular history of Giotto's life, having no time to search through the libraries of Italy for documents relating to the years during which he worked. We have no right to demand a biography from a writer who professes to give only a sketch; but we scarcely expected to find Mr. Ruskin courageously saying—"I have had no time even for the examination of well-known and published materials,—and have, therefore, merely collected, from the sources nearest at hand, such information as appeared absolutely necessary to render the series of Plates, now published by the Arundel Society, intelligible." The book,—however sanguine our expectations,—fully bears out this candid avowal: it contains several passages of fervid landscape painting, much theory, and a few facts and anecdotes from Vasari. We might have expected some verification and juxtaposition of dates, and some enlargement of our biographical knowledge, from one who has studied thirteenth-century Art so deeply—if not for the sake of his own reputation, at least on the old proverbial principle,—which no new rhapsody or newer theory can subvert,—"that everything that is worth doing is worth doing well." Perhaps, one of the most singular features in Mr. Ruskin's mind is, that, in conjunction with wide imagination and an intellect at once grasping and retentive, he utterly ignores history, and seldom cares to illustrate any subject by associative reading, or the legends, religion or literature of his own or any other country. He seldom quotes a poet,—rarely relates an anecdote, and seldom recalls the figures of the great men who peopled the thirteenth century, even when he is poring over the buildings which they built and inhabited.

Coming to Giotto and his times:—at the close of the thirteenth century, Enrico Scrovigno—a noble Paduan, the son of a miser whom Dante met in the seventh circle of the *Inferno*, chief of all the usurers who there bewail their ten per cent., and distinguished heraldically by the blue boar pictured on his white script,—purchased the ruins of a Roman arena from the family of the Delesmanini. On their "blood-bouldered" land he raised two altars,—one to God and the other to Mammon; that is to say, he built a fortified palace and a chapel dedicated to the Annunciate Virgin. It is supposed that the miser's son sought, by foolishly wasting his money, to atone for the sins committed in foolishly collecting it. First cruelty,

then pride, and lastly superstition, cursed the place; till Giotto, the shepherd's son, came from his sheep-walks on Fiesole, and hallowed the spot by covering it with the purest visions of Christian Art.

This chapel was built in 1303; and replaced one in which an annual festival had been long held on Lady-Day, and in which the mystery of the Annunciation was celebrated with rude monkish plays and music. Some writers suppose that the miser's son was one of the Cavalieri Godenti,—an order of knights instituted to defend the dignity of the Virgin Mary against all heretics,—an order of men who showed their desire of living well by good living. In a short time the Cavaliers of St. Mary became known to the witty Florentines as the "Merry Brothers." It is to this strange motive power Federici supposes we owe all the works of Giotto. There is reason to believe that this order, who ate to live and lived to eat, employed this chapel for their ceremonies.

But the merry order, who divided time equally between praying, fighting and drinking, fell upon evil days, and the miser's son, driven into exile, died in Venice, and was buried in the chapel he had built, having two monuments raised to his memory,—in one of which he stands, and in the other lies recumbent. It has been often considered one of the instances of Catholic subtlety, that the Popes always enlisted heretics and heresies to fight against their enemies. The Franciscans headed a schism,—the Benedictines headed a schism,—the Jesuits represented a schism,—and yet all remained Catholics. The heretics against whom the Merry Brothers were enrolled were, in fact, early Reformers, as much as the Albigenses or Wickliffe and his disciples.

In 1306 Giotto, then the acknowledged master of painting in Italy, was summoned to decorate the interior walls of this Arena Chapel, three years after its erection. Vasari puts the date of the painter's birth at 1276; but contradicts himself in subsequent facts. A shepherd boy, like David, as Mr. Ruskin is fond of saying, Giotto spent his childhood at Vespignano, about fourteen miles north of Florence, on the road to Bologna. The description of this spot is very eloquent, and we give it:—

Few travellers can forget the peculiar landscape of that district of the Apennine. As they ascend the hill which rises from Florence to the lowest break in the ridge of Fiesole, they pass continually beneath the walls of villas bright in perfect luxury, and beside cypress-hedges, enclosing fair-terraced gardens, where the masses of oleander and magnolia, motionless as leaves in a picture, inlay alternately upon the blue sky their branching lightness of pale rose-colour, and deep green breadth of shade, studded with balls of budding silver, and shoving at intervals through their framework of rich leaf and rubied flower, the far-away bends of the Arno beneath its slopes of olive, and the purple peaks of the Carrara mountains, tossing themselves against the western distance, where the streaks of motionless clouds burn above the Pisan sea. The traveller passes the Fiesolan ridge, and all is changed. The country is on a sudden lonely. Here and there, indeed, are seen the scattered houses of a farm grouped gracefully upon the hill-sides,—here and there a fragment of tower upon a distant rock; but neither gardens, nor flowers, nor glittering palace-walls, only a grey extent of mountain-ground, tufted irregularly with ilex and olive: a scene not sublime, for its forms are subdued and low; not desolate, for its valleys are full of sown fields and tended pastures; not rich nor lovely, but sunburnt and sorrowful; becoming wilder every instant as the road winds into its recesses, ascending still, until the higher woods, now partly oak and partly pine, drooping back from the central crest of the Apennine, leave a pastoral wilderness of scathed rock and arid grass, withered away here by frost, and there by strange lambent tongues of

earth-fed fire. Giotto passed the first ten years of his life, a shepherd-boy, among these hills; was found by Cimabue, near his native village, drawing one of his sheep upon a smooth stone; was yielded up by his father, "a simple person, a labourer of the earth," to the guardianship of the painter, who, by his own work, had already made the streets of Florence ring with joy; attended him to Florence, and became his disciple. We may fancy the glance of the boy, when he and Cimabue stood side by side on the ridge of Fiesole, and for the first time he saw the flowing thickets of the Val d'Arno; and deep beneath, the innumerable towers of the City of the Lily, the depths of his own heart yet hiding the fairest of them all. Another year passed over him, and he was chosen from among the painters of Italy to decorate the Vatican."

Informed of his fame, the Pope sent a courier to Giotto, says Vasari, to see if he were fit to execute some paintings at St. Peter's. The ambassador collected drawings from the artists of Siena, and coming into Giotto's shop one morning as he was at work, requested a proof of his skill. Giotto, taking a leaf of vellum, with a brush dipped in red, fixing his a.m to his side and turning his hand, made a circle so perfect in measure and outline that it was a wonder to see; and handed it with a smile to the Roman. The courier, thinking himself mocked, asked for some other proof of his art. Giotto replied: "This is enough and too much; send it with the others, you will see it will be understood." When the Pope saw it, he at once acknowledged that the Florentine surpassed all the painters of his time. From that time it has been a proverb in the city of Florence, "Thou art rounder than the O of Giotto." From this small bit of gold Mr. Ruskin beats out several acres of leaf. It proves that Giotto had a profound feeling of the value of precision in all Art,—secondly, it proves that Giotto was proud of being a good workman and unconscious or regardless of his own genius.

At this period of Art, Mr. Ruskin shows the painter was a labourer and a travelling decorator of walls,—having a workshop at Florence for the sale of small tempera pictures. Of this there is proof in the story in Sachetti, which describes a pompous fellow entering his shop and throwing down a shield, exclaiming, "Paint me my arms on that shield." Giotto, looking after him with a smile, exclaims to his fellows, "Who is he? what is he? He says 'Paint me my arms,' as if he were one of the Bardi. What arms does he bear?" This great man was a workman at the command of any employer for any work.—

Thus he went, a serene labourer, throughout the length and breadth of Italy. For the first ten years of his life, a shepherd; then a student, perhaps for five or six; then already in Florence, setting himself to his life's task; and called as a master to Rome when he was only twenty. There he painted the principal chapel of St. Peter's, and worked in mosaic also; no handicrafts, that had colour or form for their objects, seeming unknown to him. Then returning to Florence, he painted Dante, about the year 1300, the 35th year of Dante's life, the 24th of his own; and designed the façade of the Duomo, on the death of its former architect, Arnolfo. Some six years afterwards he went to Padua, there painting the chapel which is the subject of our present study, and many other churches. Thence south again, to Assisi, where he painted half the walls and vaults of the great convent that stretches itself along the slopes of the Perugian hills, and various other minor works on his way there and back to Florence. Staying in his native city but a little while, he engaged himself in other tasks at Ferrara, Verona, and Ravenna, and at last at Avignon, where he became acquainted with Petrarch—working there for some three years, from 1324 to 1327; and then passed rapidly through Florence and Orvieto on his way to Naples, where he received the kindest welcome from the good king Robert."

This king, partial to men of genius, delighted in Giotto's society, visiting him while painting,—delighted as much by his tongue as his hand. In 1322 he was appointed chief master of the works of the Duomo at Florence, with a yearly salary of 100 gold florins and the privilege of citizenship. Like Wren, his designs were beyond the conception of his employer.—

"He designed the Campanile, in a more perfect form than that which now exists; for his intended spire, 150 feet in height, never was erected. He, however, modelled the bas-reliefs for the base of the building, and sculptured two of them with his own hand. It was afterwards completed, with the exception of the spire, according to his design; but he only saw its foundations laid, and its first marble story rise. He died at Florence, on the 8th of January, 1337, full of honour; happy, perhaps, in departing at the zenith of his strength, when his eye had not become dim, nor his natural force abated. He was buried in the cathedral, at the angle nearest his campanile; and thus the tower, which is the chief grace of his native city, may be regarded as his own sepulchral monument."

His character as a man is well summed up by Mr. Ruskin.—

"I think it unnecessary to repeat here any other of the anecdotes commonly related of Giotto, as, separately taken, they are quite valueless. Yet much may be gathered from their general tone. It is remarkable that they are, almost without exception, records of good-humoured jests, involving or illustrating some point of practical good sense: and by comparing this general colour of the reputation of Giotto with the actual character of his designs, there cannot remain the smallest doubt that his mind was one of the most healthy, kind, and active, that ever informed a human frame. His love of beauty was entirely free from weakness; his love of truth untinged by severity; his industry constant, without impatience; his workmanship accurate, without formalism; his temper serene, and yet playful; his imagination exhaustless, without extravagance; and his faith firm, without superstition. I do not know, in the annals of Art, such another example of happy, practical, unerring, and benevolent power."

On what Giotto did for Art we are told in assertions so boldly uttered that we forget for a moment they are controvorbile. His innovations seem to have been the introduction of lighter colours, of broader masses, and a more careful imitation of nature. He was a Christian painter, faulty in drawing, but a noble colourist. The Art of Europe Mr. Ruskin divides into Roman Art, crystallizing into Byzantine, and Gothic grafted on the Roman stock,—barbarous at first, but progressing steadily to life and power. The first innovator on Gothic formalism was Giunta of Pisa, the second Cimabue, the third Giotto. The latter softened the Byzantine treatment, enlarged the number of figures, and enlivened the gesture. He threw by the conventional subjects of the Eastern schools, invented his own designs, and introduced much Christian allegory and condensed symbolism. He never finished highly, says Mr. Ruskin, and, though never loose or sketchy, is by no means delicate. His lines are firm, but never fine. His touch is bold and somewhat heavy, even in his smaller pictures,—in fresco his handling is broader than that of his contemporaries,—his characters are plain, masculine sort of people, not ideally refined like those of Gozzoli, Angelico, or Francia — and for this reason the character of his painting is well expressed by bold wood-engraving. Abandoning the petty details of Byzantine, Romanesque, and Norman drapery, Giotto obtained breadth by broad Titianesque masses.

In colour Giotto introduced a perfect revolution, says the author, whose opinions we condense. The European colouring of the eleventh and twelfth centuries was pale, — faint red, green, and yellow being preferred, and blue sparingly used, and in some manuscripts black

and yellow being alone employed. At the close of the twelfth century, Mr. Ruskin considers a system of perfect colour was matured, solemn and deep, composed strictly of blue, purple, and scarlet:—(the colours revealed by God on Sinai, a favourite fancy of our author). In the fourteenth century colour grew again pale, faint, and delicate. The Giottesque colour is thus peculiarly distinguished from the Byzantine, which is dark (from age?). We extract the detailed account of Giotto's colour.—

"Again, he was a very noble colourist; and in his peculiar feeling for breadth of hue resembled Titian more than any other of the Florentine school. That is to say, had he been born two centuries later, when the art of painting was fully known, I believe he would have treated his subjects much more like Titian than like Raphael; in fact, the frescoes of Titian in the chapel beside the Church of St. Antonio at Padua, are, in all technical qualities, and in many of their conceptions, almost exactly what I believe Giotto would have done, had he lived in Titian's time. As it was, he of course never attained either richness, or truth of colour; but in serene brilliancy he is not easily rivalled; invariably massing his hues in large fields, limiting them firmly, and then filling them with subtle gradation. He had the Venetian fondness for bars and stripes, not unfrequently casting barred colours obliquely across the draperies of an upright figure, from side to side (as very notably in the dress of one of the musicians who are playing to the dancing of Herodias' daughter, in one of his frescoes at Santa Croce); and this predilection was mingled with the truly medieval love of *quartering*. The figure of the Madonna in the small tempera pictures in the Academy at Florence is always completely divided into two narrow segments by her dark-blue robe."

It is a peculiar feature of Mr. Ruskin's mind that he no sooner strikes out a theory than he lays it down as a "finality" dogma; and he no sooner conceives a poetical analogy than he tries to petrify it into a logical axiom. His latest fancy is, that chiaroscuro and colour are incompatible. Feeling this, and sacrificing light and shade to colour, Tintoret, he thinks, is inferior to Titian; on this account Giotto loses more than most painters by engraving. His work was decorative, and subservient in most instances to architectural effect. Away from roof and wall, the designs are but single flower-leaves picked off a stem.

The defects of Giotto can be seen by any one, but it takes a trained eye to discover his excellencies. His drawing is faulty, and he has no knowledge of the human figure,—and the difficulty of copying these defects renders the engravings from his works so imperfect. Giotto attempted no imitative realization; his works are simple suggestions of ideas, claiming no regard except for the inherent value of the thoughts. There is no filling of the landscape—as our author says—

"with variety of scenery, architecture, or incident, as in the works of Benozzo Gozzoli or Perugino; no wealth of jewellery and gold spent on the dresses of the figures, as in the delicate labours of Angelico or Gentile da Fabriano. The background is never more than a few gloomy masses of rock, with a tree or two, and perhaps a fountain; the architecture is merely what is necessary to explain the scene; the dresses are painted sternly on the 'heroic' principle of Sir Joshua Reynolds—that drapery is to be 'drapery, and nothing more,'—there is no silk, nor velvet, nor distinguishable material of any kind; the whole power of the picture is rested on the three simple essentials of painting—pure Colour, noble Form, noble Thought."

Giotto's figures are often ludicrously cumbersome from the exceeding simplicity of the drapery and the massiveness of its unbroken form,—and his art was rather symbolic than realistic. He appealed to imaginations that did not want everything done for them, but could piece out the narrow stage with the visions

of earth and heaven. His subjects are healthy and simple, not spasmodic or feverish, tumid or flaccid, forming parts of a series and each like cantos of a long and solemn epic. We hope it is not the pride that apes humility that leads Mr. Ruskin to say, at the close of his book, that he does not feel himself capable of judging accurately of the real rank of Giotto's Art in the abstract, having never seen his finest works at Assisi and Naples, nor carefully studied even those at Florence. We trust that this strange self-accusation savours more of Newton's dying quotation from 'Paradise Regained' than Johnson's avowal that he knew nothing of Greek. The confession is literary suicide. If he has never studied Giotto carefully, nor seen his best works, why does he write so much about him? Can critics criticize by clairvoyance?

*Home Life in Russia.* By a Russian Noble. Revised by the Editor of 'Revelations of Siberia.' 2 vols. Hurst & Blackett.

SOME years ago, a supplement to the 'Percy Anecdotes' was published, under the title of 'Anecdotes of Impudence.' In case the work should ever reach a second edition, the story of 'Home Life in Russia' may furnish a new and piquant paragraph.

In a Preface, by the editor, we are told that "the work is written by a Russian nobleman, who offered the MS. in English to the publishers; and the editor's task has been confined to altering such verbal errors as might be expected when we bear in mind that the author has written in a language not his own."—"The author affirms," we are also informed, "that the story is true; and that the main facts are well known in Russia. There is hardly a class of Russian life and society which is not introduced upon the scene; and the author displays their foibles with an unsparing hand. Still he must not be regarded as an enemy to his fatherland. He acts under a salutary impression that the *exposé* can do no harm, and may possibly effect some good; and if he have such good fortune that his book obtains access into his own country, we feel sure that its truth will be immediately recognized and its severity pardoned, at least, by those not in authority, on account of the author's strenuous exertions to do his part manfully in ameliorating the condition of his fellow sufferers in Russia. In conclusion, we may regret that we are not at liberty to mention the author's name—not that the work itself requires any further verification, for its genuineness is avouched by almost every line—but the truth is, that the writer is still anxious to return to his native country, and is perfectly well aware that the avowal of his handiwork, and such a display of his satirical powers, will not serve as a special recommendation, except, possibly, as a passport to the innermost regions of the Siberian wilds."

Such are the statements of the Preface:—the facts of the case are somewhat different. The book is not original, but a translation. Instead of its being a remote chance that the story will find its way to Russia, it has been one of the most popular books in Russia for the last twelve years. It was published at Moscow, in 1842, under the title of 'Pokhozhdeniya Chichikova ili Mertvuiya Dushi'—'The Adventures of Chichikov; or, the Dead Souls.' The work received the sanction of the censor, and was printed at the University Press of Moscow. The author was not sent to Siberia; it is understood, on the contrary, that some of his writings are in high favour with the Emperor Nicholas, who has no dislike to see subordinates ridiculed. Though the English editor is not "at liberty to mention the author's name," the book when

published bore the name of Nicholas Gogol, Professor of history at the University of St. Petersburg.

We have never seen the original 'Mertvuya Dushi,' but there can be no doubt of its identity with 'Home Life in Russia.' We have now before us three critical notices of it at some length,—one in the 'Moskvityanin,' published, at Moscow, in 1842,—another in the 'Otechestvennaya Zapiski,' of St. Petersburg, in the same year,—and a third, by Prosper Mérimée, reprinted in the collection of his 'Nouvelles,' published, at Paris, in 1852. In these notices a sketch of the plot of the 'Mertvuya Dushi' is given, and it agrees with that of 'Home Life in Russia'; the names of several of the characters are mentioned, and these also agree. M. Mérimée translates, by way of extract, a dialogue between the hero and one of the characters, a certain widow Korobotchka,—and the same dialogue, with the same names, occurs in 'Home Life' (pages 197 to 212 of Vol. I.), corresponding not with minute exactness, but in every essential particular, one or the other of the translators having evidently allowed himself some trifling liberties.

That some other liberties, of more consequence, have been taken by the translator into English is equally evident. There are occasional interpolations by no means in the best taste, as one specimen will be sufficient to show:—"The name of Nicholas!" exclaims the translator,—and not M. Gogol, we are pretty sure,—does it not convey the idea of the most barbarous, if not the most unchristian, potentate in Europe, reigning over 62,999,999 other unfortunate barbarians? (since we are in free England we beg to exclude ourselves from making up the even number of 63,000,000, at which enormous amount the faithful subjects of His Imperial Majesty have been computed, according to the latest statistics of the Empire). Again, the name of Victoria! does it not convey an idea of the most christian and lovely Queen that reigns over the most enlightened and most liberal nation in Christendom?" (Vol. II. page 214.)—We have seldom seen flattery more awkward than this,—and should be sorry to believe it acceptable to the taste of the English public.

To balance these insertions, some passages, which the Russian critics extract as the gems of the original, have, we observe, been omitted. Two or three rhapsodies, on the immense extent of the Russian Empire, and the grandeur of Russia's destinies, which are expressed by M. Gogol in language of uncommon vigour, are not to be found in the English version. In one of them, speaking of the hero's *troika*, or triple team, he bursts out:—

And is it not true that thou, too, Russia, dashest onwards like a strong invincible team of three. Beneath thee smokes the road, the bridges thunder, all and everything rushes past and vanishes in the rear. The looker-on stands still, transfixed with wonder:—was it not lightning which flashed past? what means this frightful speed? \* \* \* Whither, Russia, dost thou bend thy course? Give answer.—No answer is given. The team-bells fling out an unearthly sound;—the air is torn to tatters;—all that is on earth flies past; and, brushed by the passage, other nations and empires stand aside and give thee way.

—There is no trace of this and other outbursts of the same kind in 'Home Life in Russia.' They would not have chimed in well with the fictitious origin which it was thought advisable by the translator to attribute to the transplanted story. We say by the translator, for we cannot for a moment suppose that the respectable publishers of 'Home Life in Russia' have any other connexion with the deception than that of being deceived. Nor can we

believe that the writer of the Preface,—Col. Lach Szirma, the editor of 'Revelations of Siberia,'—can be a party to the imposture. His long and honourable career as an author,—from his first English work, about thirty years ago, entitled 'Letters on Poland,' and his first Polish work, about the same date, 'Anglia i Szkocja,'—is altogether opposed to such a suspicion. The book would, moreover, it appears to us, have had an additional chance of success if brought before the English reader in its genuine shape. A picture of Russian manners, which has been pronounced a likeness in Russia itself, must have a claim to our attention beyond that of any similar portrait which has not been compared by competent authorities with the original.

Unless on this ground, indeed, we think that 'Home Life in Russia' has little chance of being read through. The original is said to be remarkable for the beauty of its language,—the English version is anything but good English. Sentences like the following are often met with. "This was a contingency that could impossibly happen." (Vol. II. p. 148.) "Were he to be a little stouter or a little thinner, he would have certainly not have been even good-looking." (p. 160.) "I cannot exactly remember the words her Excellency spoke on that occasion; but they were full of that peculiar affability which is used in modern novels, describing the fashions in high circles." (p. 177.) When a Russian writes English, it should not be revised by a Pole.

The novel itself is not an attractive one. There was, it appears, a great diversity of opinion in Russia itself with respect to its merits,—and we are inclined to side with the malecontents. The plan reminds us in some degree of Smollett's 'Count Fathom,' as it consists of nothing but the adventures of a scoundrel. The Russian swindler has, however, but one string to his bow. It appears that in Russia there is a governmental board which advances money to land-owners on the security of their serfs. It appears, also, that in the intervals of taking the census it is assumed, for the sake of official convenience, that each proprietor's serfs remain unaltered in number, neither increasing nor decreasing,—so that while the land-owner has not to pay the poll-tax for any additional serfs who may be born into his stock, he has to continue to pay for those who have died since the last census,—or, in technical phraseology, for his "dead souls,"—a male serf being in Russia euphemized into a soul. The hero of the 'Mertvuya Dushi,' one Chichigov or Tchichikoff, conceives the idea—and it is the only idea he conceives in the course of the novel—of purchasing from a number of landed proprietors a nominal property in their dead souls, which, of course, they may be expected to part with at a very low figure, and procuring an advance upon them from the governmental board, which has no means of knowing that the dead souls are not still alive. The main business of the novel—and business is its appropriate name—consists in his paying visits to a number of country gentlemen to bring before them his extraordinary proposal, his real object in which it is beyond their power to conceive, and any plausible object for which it is also unluckily beyond the author's power to invent. In the original, we learn from M. Mérimée, the purpose of his proceedings is kept a mystery to the reader till the last chapter; but in 'Home Life in Russia' it is let out at the outset, so as to destroy any little interest the secret might otherwise have excited. At the very best the plot seems to promise but melancholy mirth; and mirth also of a very monotonous description. M. Gogol's ingenuity has been chiefly exerted in varying and enlivening

the canvas by his delineations of character; but if we are entitled to pronounce on his success from a mere perusal of 'Home Life in Russia,' he has been eminently successful in a single instance only. His sketch of a ruffian of the name of Nosdrieff—a liar, bully, gambler, cheat, and coward—is drawn with a strong pencil, and may be placed side by side with some of the most vivid and hideous pictures of Fielding and Smollett. The other characters, the miser Plushkin, the silly Maniloff, the bear Sobakovitch, are none of any high order of merit; and the most remarkable feature about the whole of them is the absence of anything attractive or even durable. The rural landowners and the government officials are all either frivolous or brutal. The Russian critics who guaranteed the truth of the resemblance are themselves unmerciful satirists of the national character. Indeed, it is observed by Mérimée that if, as has been asserted, a plan of the same kind as that attributed to the hero of the novel, was really once attempted to be carried out, it could only have been by a combination of swindlers, each of whom must have been fully aware that he himself was a rogue and the others no better. The proposal to purchase dead serfs could not be made to any honest man in his senses, without occasioning some inquiry as to its purpose, and leading in consequence to detection. That the general tone of the work in regard to swindling is not sufficiently distasteful to swindlers is proved by the circumstance that the adventures of one Russian imposter have, as we have seen, been introduced into England by another.

*Philosophy at the Foot of the Cross.* By J. A. St. John. Longman & Co.

PoETICAL in form and religious in spirit—bright in style and mystical in substance—such, in general terms, is this new work from the Author of 'Isis.' As years grow upon him, Mr. St. John's genius seems to ripen, like a strong southern wine. We remember in his earlier time, when his thoughts were busier with the manners of the Greeks and the philosophies of Locke and Milton, than with imaginary woes and Werther-like fancies,—there was a flash, a vehemence, an explosiveness about his writings which the world mistook for wrath against men as they exist, and institutions as these have grown up in England—a wrath which many thought unreasoning and more believed would render him a useless, because an impracticable, writer. 'Isis' and 'There and Back' must have done something to undeceive these hasty judges. Without surrendering an opinion of his youth—without cooling in his ardour for the right—with-out learning to tolerate meanness or to bear in silence with oppression—Mr. St. John has contrived to regain those golden opinions which were falling from him through a misconception. Except 'The Nemesis of Power,' Mr. St. John's recent works have all had a poetical—rather than a political—basis; have been devoted to an illustration of the gentle emotions, rather than the assertion of those rights and wrongs about which earnest men do not—and need not—write with cold blood and ebbing pulses. Such works, by helping to round a literary career, have served to explain it to the outer world. Generally, men are misunderstood only because they are seen in parts:—as if the music of Memnon could be judged by those who only see a fragment of the statue!

'Philosophy at the Foot of the Cross' seems to complete the literary cycle. Should Mr. St. John write no more, he has little chance of being mistaken by posterity. The 'Nemesis of Power,' reviewed by us quite recently, made the present work necessary. In theme, style, treat-

ment, no two works could stand further apart:—yet they have a logical connexion. They represent the two poles of their author's thoughts. They carry the line of reason, fancy and emotion round, and complete the circle.

The new work is an attempt to trace the progress of a soul from darkness into light; the reader sees at once that it is another version of the grandest allegory ever drawn by human hand, even conceived by human imagination. But Mr. St. John does not touch on Bunyan's ground. He has a realm of his own, which his fancy peoples with its own creations and animates with its own life. Some of the German dreamers and pious sentimentalists suggest themselves as the more immediate models; though we do not think there has been any conscious borrowing.

The reader shall see in what mood the mystical theme in hand is touched.—

"I quitted home, because I was sad. It was night. I journeyed over the earth alone, through valleys, through forests, through the gorges of mountains. Around me the voices of the winds murmured to each other. Over-head burned the everlasting stars. I addressed myself to them as if they had possessed the power to reveal the secret of their own being and mine. They were indeed beautiful, marshalled in glittering phalanxes, and marching eternally through the boundless solitudes of the universe. But with sentient creatures they hold converse only through their splendour. Vast in their magnitude and astonishing for their brilliance, they are yet dumb, and the teaching of wisdom's lessons therefore is not for them. My soul soon felt its superiority over their inorganic masses, and became conscious that it moved in a circle, much nearer to the throne of God. Still there is a beauty most marvellous in the night. The variegated mantle, woven by the sun's rays, shuts out from us the real grandeur of the universe. By day we can know nothing, because we can see nothing beyond the blue dome of our own atmosphere, traversed and illuminated by the burning sun. Night lifts us in her ebon arms, and places us amid the splendours of the Empyrean, where, from the shores as it were of existence, we behold the boundless ocean of worlds stretching away interminably through the depths of space, flashing, glittering, and assuming the hues of happiness beneath the smile of their Maker. I love the night. Here on our own beloved earth, it is prolific of a thousand joys and raptures. What may be called the external creation touches only the soul, while the things of this world touch the heart. As I proceeded, many pleasing sounds were wafted to my ears. I heard the bleating of lambs, the tinkling of bells, the barking of the shepherd's dog. Groups of men, listless in the warm air, sat conversing drowsily beneath umbrageous trees. Boats glided noiselessly down moonlit streams; while in the distance the music of waterfalls mingled with the murmur of the woods. Near the road stood a very humble dwelling, half encircled by trees. A golden radiance streamed forth from the window into the night. A thirsting for human association came over me. I approached the window. What should I discover if I looked in—anything to entice me to enter? There was no curtain. A bright fire blazed upon the hearth, and before it sat a woman with a baby at her breast. She was young, and her face, shaded by clustering ringlets, was full of love. She bent a tender gaze upon her infant, whose eyes, as they drank in the holy resplendence of hers, beamed with delicious joy. Another child kneeled meekly by her side, and I saw its father engaged in instructing it how to pray. The mingled light of the candle and the fire did not seem the only light which filled that apartment. There was another more pure, more brilliant, more cheering to the soul. It was the light of love. In the midst of their holy duties, the man and the woman sometimes exchanged looks, from which I imagined they were not altogether upon the earth. A heavenly radiance beamed upon their countenances; but I knew not whence it came: and with additional melancholy in my heart I retired from the window, and passed on."

The scene here painted to the sense may be said to involve the moral of the story. "Philoso-

sophy" at last comes back to the sphere from which it had wandered; it nestles itself on the domestic hearth, under the shadow of religious sentiment—under the "Cross"—and finds that peace amidst the sanctities of home which it had vainly sought for in the sphere of knowledge. Such is the end—the moral—of Mr. St. John's work:—a moral at once simple, beautiful and just.

#### *History of French Society during the Revolution*

—[*Histoire de la Société Française, &c.*].

By Edmond and Jules de Goncourt. Paris, Dentu.

Messrs. de Goncourt seem anxious that not a single tint necessary to represent their forefathers—the founders of whatever in their country is worthy of a boast—as a monstrous and absurd rabble, should be omitted from their canvas. This is partly the reason of the excessive monotony of their work, which it is impossible to read without intervals of repose; but the defect is attributable also in a great measure to literary unskilfulness. Never was the figure of enumeration used and abused to such an extent. From one end of the volume to another we have nothing—or next to nothing—but a catalogue of facts imperfectly stated, a series of allusions, a deluge of exclamations! Perfectly to appreciate the value of the researches of Messrs. de Goncourt it would be necessary to consult all their notes,—and, in fact, to read the history which they have not written.

A capital mistake, committed by them in common with many historians, is to contrast the elegant manners, the vicious politeness, and the graceful corruption, of the middle of the eighteenth century, with the rough, rugged, earnest vulgarity of its close, and to intimate that "society" was thus "transformed" by the force of revolutionary principles. But with new principles arose new men and new classes; and a faithful account of the manners and habits of the butchers, masons, costermongers, labourers, who swarmed beneath the feet of the gay and refined nobility under Louis the Fifteenth, though the contrast might not be so striking, would probably suggest more useful meditations than a rhetorical comparison of the period of comedy, opera, romance, "historiette and bagatelle," with the period of violence, terror, extravagance, *émeute* and guillotine.

The progress of the influence of the salons, which from mere centres of gossip and intrigue became gradually schools of philosophy and political clubs, might have furnished the subject of some good preliminary sketching; but the authors of the "History of French Society" have no plan. They are bewildered by the immense variety of their materials; and it seems only by accident that we find a sketch of the salon of Madame Necker.—

The first salon of Paris was held then at the house of a woman, without birth, beneficent without charity, virtuous without grace, with great vanity and little pride, witty, but of that cold and reasonable mood that presides over and does not stimulate conversation: a woman tyrannical in her relations, preferring the courtier to the acquaintance, the protégé to the friend. This woman was Madame Necker. Her salon was full of the divinity of the house. The fortune and the revered genius of M. Necker everywhere revealed themselves egotistically, without modesty. The wife of M. Necker was not sufficiently accustomed to greatness to understand that the host should not attempt to crush the guest. She stood on her husband's fame as on a pedestal, Egeria receiving the subjects of Numa! Famous Thursdays were the Thursdays of the *Contrôle Général*:—politicians and authors mixed together; there was conversation, but there was also reasoning; there was scandal, but there was discussion; and if you hearken well you can distinguish that some of the voices

are practising for the effects of the tribune. The Abbé Sièyes listens, and is silent; rests, and is silent again. Parny dreams, speechless and modest; Condorcet argues, and Grimm repeats his adieus to France, which is no longer a pretty land of little scandals, but an ugly country of great events. In the midst of all, a woman, with the face of a lion, purple, pimped and dry-lipped, comes and goes, rude in body as in ideas, masculine in gesture, uttering, in the voice of a boy, her vigorous and swelling phraseology—it is Madame de Staél. There, near the chimney-piece, is M. Necker himself, heavily manoeuvring his clumsy commercial figure, and talking to the Bishop of Autun, who smiles in order not to speak, and speaks in order not to answer. Presently is presented a poet, who has inserted in some couplet an allusion to "the king of Opinion," or a deputy of the Third Estate, won over to the Author of the *Compte Rendu*, anxious to protest the sincerity of his admiration and the submission of his vote. But these great Thursdays of Madame Necker are, so to speak, mere public receptions,—and the intimate réunion is the "little supper" on Tuesday with twelve or fifteen guests. These people come in undress, and hackneys drive up quite to the vestibule. In the little salon of Madame de Staél, "the red chamber," said some—"my delight," as she herself called it—the Abbé Delille, in whom the applauded poet forgets the holder of rich benefices menaced, declaims his episode of the Catacombs of Rome with all lights put out; and near him is the Duchess of Lauzan, "of all women the gentlest and the most timid," who, nevertheless, insulted a stranger in a public garden for speaking ill of her idol, M. Necker; or Lemierre, the single-line poet, who will write no more because Tragedy walks the streets. *Bouts-rimés* delight everybody, and the old Duc de Nivernois is crowned. At eleven o'clock, when the servants have retired, some guest, until then silent, rises; poetry is hushed, and wit goes to sleep. Some orator of the National Assembly, some Count of Clermont-Tonnerre, declaims the speech he is to pronounce at the next sitting, consulting, according to custom, the good will of the company before venturing to appear before the public. The orator reads his work especially to Madame de Staél, the Areopagite of the meeting, practising his voice and feeling the effect of his phrases at this rehearsal of eloquence.

This picture, successful to a certain extent, though vague in tone and not exempt from prejudice, is the best in the book. Soon afterwards, as we have intimated, the abundance of materials becomes too great; and the writers no longer know how to manage them. They give a frightful picture of the spread of the spirit of gambling, and labour to produce the impression that this vice was the product of the Revolution,—although it was as rife and as hideous among the noblesse under the old régime as it ever could have been afterwards. When the people got the upperhand, they imitated the manners of those who had lorded it over them; and it was not their fault that they found no better models. If the rich frequented the "Bank of the Thousand Louis" in the Rue Vivienne, it is no wonder that the *sans-culotte*, who could risk no more than six liards, should set up a bank of his own in the Rue Richelieu, where the winners dined on haricots and *fromage de cochon*, whilst the losers passed the night supping on the wooden benches. Those were the times when the Chevalier Bouju, at the point of death, called for cards, and playing, whilst the rattle was in his throat, won for himself the funeral of a prince! The Comte de Genlis kept a gaming-house:—Garnel, the *valet de chambre*, did so likewise.

The Messrs. de Goncourt have collected some of the good sayings of those times; and insert them here and there in their interminable enumeration. "Marie Antoinette," said Rivarol, "was nearer her sex than her rank." They quote the *mot* without seeing all its meaning. When the Bastile was demolished, the literary men all set up the cry that "their lodg-

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ing-house was demolished." They might have added the little-known anecdote of the Abbé Morellet,—who having forgotten his only spare shirt in his dungeon, had the imprudence to write to the governor to claim it,—a proceeding regarded as little short of insanity. Not long afterwards, the stones of the Bastile were selling at the same price per pound as meat, and Lord Stanhope received with delight a large parcel from the Chevalier D'Éon. But Messrs. de Goncourt prefer the dismal to the gay. They relate at length the story of the Harlequin Borderer, who turned demagogue, in order to record that when he put his foot on the first round of the ladder leading to the scaffold some ferocious *habitué* of the *Variétés* exclaimed, mimicking his former accents, "Shall I go up, or shall I not go up? Dear me, which shall it be?"

In 1764, Voltaire, thinking he was making a very bold statement, said "The time will no doubt come when the Saint Barthélémy will be chosen as the subject of a tragedy." Chenier wrote 'Charles IX.'; and never was there a greater success on the stage, though when he read it in the salons of the Vicomte de Séguir most people yawned and none were moved. Talma first showed his powers in this piece, which has been called the real inauguration of a national drama in France. It is true that in 1747 a 'Francis II.' in prose had been published, and the President Henault had had the boldness to say: "Why should not our history furnish subjects for tragedy? Ought not the example of Shakespear to encourage us?" Messrs. de Goncourt lament this revolution, and exclaim "The National Tragedy killed Tragedy itself!" Throughout the volume there is the same complaining tone; and, indeed, the object of the writers seems rather to be to libel the Revolution than to give an impartial picture. An idea of the spirit in which they go to work may be formed from the single fact that, speaking of the emigration of the nobles, they say: "What was the Edict of Nantes compared to this loss and this depopulation?" We can only recommend their labours, therefore, as materials for more philosophical students.

#### ILLUSTRATED GIFT-BOOKS.

As Gift-books are again in season, and our table is beginning to be covered with these beautiful and fleeting works, before dealing with the merits of the new aspirants for popular favour we take the opportunity of making some remarks on the impression actually produced on public taste by the series of such works already before the world. As the eye runs rapidly over the group,—from Mr. Ackermann's first 'Forget-me-Not,' to Mr. Owen Jones's last 'Song of Solomon,'—it embraces a series of works such as cannot be paralleled by any corresponding group which has ever issued from the press of any other country of Europe. Taken year by year, and compared with the contemporary gift-books of other nations, we believe the English Annuals will be found to present very satisfactory indications of an extended, popular, and practical affection for types of Art at once graceful and national. To the illustrators of current literature and professors of the art of cabinet engraving, such as Marillier, Eisen, Moreau, and Chodowiecki, the publishers and artists whose names are connected with the earlier annals of the present century have proved no unworthy successors. The efforts made by Stothard to improve the character of contemporary book engraving were not unhappily followed up through Smirke, Corbould, and Westall; while their productions were speedily surpassed in the early volumes of the Forget-me-Not, Keepsake, Amulet, Friendship's Offer-

ing, Book of Beauty, and Bijou, upon the perfect execution of which the energies of the Ackermanns, the Heaths and the Findens were so earnestly concentrated. The multiplication by feeble imitators of these works in the "Juvenile" and foreign form, and of unscrupulous individuals who used up old foreign plates, at length so distracted the public attention, that a change in system became necessary,—and the desired novelty was attained through the happy introduction of the 'Landscape Annual.' Never before in the annals of typography had such eminent talent been enlisted into the service of "the Trade." The beautiful studies of foreign scenery made by Prout, Harding, Roberts, Turner, Stanfield, Holland, Daniell, and others, were made popular through the skilful burins of such men as Brandard, Willmore, Wallis, Kernott, and John Lewis.

In proportion, however, to the advance made in the manipulation of the lithographic process, and in the application of wood engraving to picturesque illustration, the more complex, tedious, and expensive system of steel engraving sank into comparative unpopularity in the Annals of the day. Heath, Jennings, and Fisher shrank away before Harding's 'At Home and Abroad'; and the public at once transferred their affections to that larger and grander series of picture-books which culminated in Mr. Roberts's 'Holy Land,' and the third series of Mr. Haghe's 'Belgium.' These last-named works, however, popular as they were, so far exceeded both in cost and bulk the ordinary gift-books, that they escaped the category. We do not here refer to Mr. Shaw's illuminated works—beautiful as they are—nor to those of Mr. Westwood—as these were neither annuals nor gift-books.

The next novelty introduced was through the medium of Mr. Murray,—who, taking advantage of the reputation achieved by Mr. Owen Jones in his publication of the 'Alhambra' with chromo-lithographic plates, super-added to a series of woodcuts a quantity of titles, initials, "*culs de lampes*," &c. printed in colours,—making up the graceful and well-known volume of the 'Spanish Ballads.' Mr. Jones's connexion with Mr. Murray having thus, and through the 'Pictorial Prayer-Book,' introduced this illustrator directly to the public as a skilful getter-up of gift-books, he was soon induced through the medium of Messrs. Longman & Co. to speculate in the supply of the hungry Christmas appetite of book-buyers and book-givers. His 'Gray's Elegy' was a successful experiment; and through the popularity of this modern attempt to revive the leading features of ancient illumination, Mr. Jones was led to commence his magnificent series of facsimiles,—supplying the public with complete information on the historical and artistic details of the obsolete practice of the miniaturist and scribe. The experience gained by Mr. Jones, in the elaboration of some of these plates, coupled with his constant watchfulness over the improvements in manipulation introduced in the great foreign establishments of Graf, Engelmann, and Lemercier, rapidly convinced him that by a careful system of "stipple ink work" and an entire exclusion of "chalk tinting," much greater refinement might be insured in the direct imitation of Nature than had ever been previously attained. It is to the intensity of this conviction that the world is indebted for that exquisite set of gift-books, over each of which, as it appeared, we shared our admiration with the reader. The first, 'Flowers and their Kindred Thoughts,' fell upon the book-market like spring upon the flowers themselves. Christmas eighteen hundred and forty-nine, and Christmas eighteen hundred and fifty,

saw triumphs of chromo-lithography issue from the presses of the establishment in Argyle Place, as Christmas eighteen hundred and forty-eight had already done; but the freshness of the original "flowers" could never be recalled. 'Winged Thoughts,' and 'Fruits from the Garden and Field,' though neither could be regarded as otherwise than successful, both among those who could, and those who could not, rightly estimate the artistic value of such works, failed to win the world-wide popularity of the original "flowers," the "thoughts" of which found "kindred" everywhere.

Concurrently with, and subsequently to, the execution of this series,—in which, although the arrangement of the forms was conventional, the imitation of Nature in light, shade, and colour was direct,—Mr. Jones designed, and superintended the execution of, a series exhibiting another variety of the art of illumination. In the 'Form of the Solemnization of Matrimony,' the 'Preacher,' and the 'Song of Solomon,' conventional forms were alone introduced; and whether it was that the merits of the other set of illustrations were really transcendent, or that the beauties of conventional ornament could be alone appreciated by a highly-educated, and therefore limited, class of admirers, certain it is, that neither of those works was so immediately successful as that which we may entitle the "Floral series."

Mr. Jones's mind has for some time past been withdrawn from the field of pictorial literature, happily to be brought to bear upon the education of the eye and mind of the masses through the tangible medium of experiments, instead of through the always imperfectly convincing shadows of theory and artistic delineation. Hence, we may rejoice over the usefulness of his labours in the new field, while we regret that the year brings no gift-book from his studio.

Among the new illustrated works on our table are, Scott's *Marmion*, with Eighty Engravings on Wood from Drawings by Birket Foster and John Gilbert (Edinburgh, Black); Mr. Longfellow's *Golden Legend*, with Fifty Engravings on Wood from Designs by Birket Foster and Jane E. Hay (Bogue); *The Keepsake for 1855*, edited by Miss Power (Bogue); and *Chicóra, and other Regions of the Conquerors and Conquered*, by Mrs. Mary H. Eastman (Philadelphia, Lippincott & Co.)—'Marmion' could hardly have found, take them altogether, better illustrators of their kind than Messrs. Gilbert and Foster. The one has taken the scenery,—the other the story. Mr. Foster has a delicate appreciation of Scottish scenery; Mr. Gilbert possesses a fine, imaginative conception of the century in which the scene is placed. 'Marmion' is rich in situations for the artist; the light and shade of the whole is deep and marked. The contrasts are striking and artistic: the convent and the court, the battle-field and the death-scene in the crypt, the inn and the castle; nor are the characters less varied: the palmer and the knight, the nun and the courter, the page and the archer, the Scotch and the English, mingle like the crowds of a masquerade, many-coloured, yet moving within certain limits and with a common object. Mr. Foster gives us Norham and Warkworth and Bamborough, Durham, Dunfermline, Christoun and Linlithgow, Flodden with its knolls and fields, and Edinburgh with its steep Acropolis. His touch is delicate and careful, almost too much so; his light and shade are well managed, but too massively disposed. Mr. Gilbert displays his usual excellencies and usual faults. His invention is as prodigal as ever; he revels in detail—in tassels, chains, and feathers; his figures have small heads, and carry out the story more by com-

position than by expression. We think the great climax of Scott, the defeat at Flodden, was worthy of some good battle groups, including the fight of the Standard, the death of James, the rout and the pursuit.

In 'The Golden Legend,' we have Mr. Birket Foster again, with views of crag and castle, and old market-place and abbey porch,—but in place of Mr. Gilbert, Miss Hay, a very inadequate illustrator of the vigour and quaintness of Mr. Longfellow's poem. This lady, with much poetry of feeling, seems ignorant of the human form and unacquainted with perspective. The eyes of her figures resemble those of an insect, and the under eyelid is never represented. The drawing is defective, out of proportion, and sometimes ludicrous. The only representation of an animal, that of the ass, in the Miracle Play, is lamentably defective. In the last vignette of the Ascending Angels, the drawing seems almost by another hand; the drapery is simple and well arranged; the fingers, elsewhere childishly treated, are here accurate, and the faces good, with the exception of one angel having no mouth and a very odd sort of eye. Friar Claus descending the cellar steps, one of the best subjects in the poem, both for humour, situation, expression, and light and shade, is turned into a poor daylight effect, and the monk has impossible limbs and eyes like a shrimp. The Byronic prince and Elsie, the Virgin martyr, the drunken friars, even Lucifer himself, have still to be drawn by an artist.

In spite of Barry Cornwall and Mr. Albert Smith, Mrs. Browning and Sir E. B. Lytton, we are afraid the interest of 'The Keepsake' turns upon its engravings of portraits and the works of Messrs. Desanges, Cope, Grant, O'Neill, Gush, Buckner, Corbould, Absolon, Solomon, and Crane. The smoothest surface and most delicate imitation have been achieved by Mote and Heath, to immortalize the vanity of the Exhibition-room in the pages of the drawing-room book. The designs are distinguished by a high feeling for the graceful and the beautiful, for satiny surface and high-bred care and attention to details; but there is altogether too much polish to allow the play of genius, and the subjects are all boudoir beauties and boudoir courtships. The figures are full-dressed and move about in a scented atmosphere, and we long for everyday nature, less conventional truth and more heartiness. The cottages are ornamental buildings, and the peasants are the peasants of opera and ballet.

'Chicóra' is an unfavourable specimen of the adolescent art of America. The title of the book is taken from the Indian name of Florida. Except as panoramic sketches of country not much visited by artists, the engravings have no value. Capt. Eastman's drawing is the crude work of a rather unpractised amateur. The engraving is harsh, liney, raw, and pale, wanting both in depth and richness. The wigwams and the ball-play, the offerings to the dead, the buffalo hunt, and the scalp-dance, we are glad to see illustrated by any hand, however rude. There is, however, a ludicrous inconsistency in such rude work being perpetuated in steel, and every error that an artist ignorant of the human shape can commit engraved with a finish worthy of a Flaxman's outline or a Landseer's surface. Hendrick Hudson is represented by an infirm puppet, and every truth of costume is forgotten and violated.

*The Table-Talk of John Selden.* With Notes by David Irving, LL.D. Edinburgh, Constable & Co.

"THEIR 'Ana' are good," said the faithful Boswell, speaking of the French to Dr. Johnson when they were making their journey to

the Hebrides.—"A few of them are good," answered the Doctor; "but we have one book of that kind better than any of them, 'Selden's Table-Talk.' Himself a prince of talkers, Johnson's authority is unquestionable. Coleridge thought equally highly of the book, a new edition of which calls our mind away from the lively conversation of our contemporaries to the memory of the colloquial giants of old days. It were to be wished that we had a richer store of 'Ana' in our literature; for if our ancestors did not talk more than we do, they certainly—judging from John Selden—talked quite as well.

According to Bayle, in his article on 'Ménage,' conversation is "a talent that is given to very few learned men." Certain it is, that few learned men have talked so well as to induce their hearers to do for them what was done for Selden by his amanuensis. Equally certain is it, that when their hearers have done so, they have not, in nine cases out of ten, done it so wisely and well. We agree with Dr. Johnson, that neither the Scaligerana, Thuana, Perroniana, Menagiana, nor any other "Ana," take them all in all, are comparable with this book. And its superiority will be found to lie, unless we are much mistaken, in this particular,—that it was done by a man who evidently could discriminate between Selden in a proper colloquial mood, and Selden when what he said was like the ordinary chat of any old man or old woman of his period. A Boswell who should tell us all that his Johnson said to the cat Hodge—and be deaf to the great talker in his inspired hour—such a man would favour us with much that is found in ordinary "Ana," and from which 'Selden's Table-Talk' is free.

Take the 'Perroniana,' for instance, and you have the Cardinal discoursing on cider, Cicero, celibacy and circumcision,—with no sort of perception on the part of the reporter that one topic is more interesting than the other. In the 'Scaligerana,' Joseph Scaliger, though he talks often like a wit and a scholar, talks far oftener only like a grammarian. The 'Menagiana,' though a highly interesting collection, contains a considerable over-proportion of small *bons-mots* and trivial anecdotes. The 'Thuana' is neither in bulk nor matter worthy of its name. The 'Pithoeana' and 'Colomesiana' contain little but crumbs,—and not such crumbs as fell from the intellectual table of Bolt Court.

Undoubtedly, it is delightful to see famous men in their private and easy hours. Let us have the hero described, even by his valet-de-chambre—but not by the valet-de-chambre only! We confess to a weakness for hearing Cardinal Perron on melons as well as on Melanthon,—do not object to know that he liked Normandy cider, and that he fancied Luther did not believe the immortality of the soul,—and that he was credulous enough to think he had nearly converted Isaac Casaubon. It is comforting to hear the Cardinal observe that those who drink beer "*ont le visage frais.*" We laugh when we hear Joseph Scaliger saying that "the Germans don't care what wine they drink, provided it is wine, or what Latin they speak, provided it is Latin." We have read solemn biographies infinitely less interesting than such small talk. But we like to have gold as well as glitter. Boswell and Selden's "Richard Milward" have shown us, that the talk of great men on serious subjects may be as brilliant and readable as the tattle of the gayest drawing-room. We do not say that the "Ana" are not generally amusing and agreeable: we only say that, in solidity and worth, they are infinitely below 'Selden's Table-Talk'—which is amusing and agreeable also.

A reflection which forces itself on the mind,

after turning over such pages as those before us, is a melancholy feeling of the vast loss we have all had, from the paucity of Boswells and Richard Milwards. Where, but for this 'Table-Talk,' would be Selden the Man, as a familiar character? What do we see of Selden the Man in his 'Titles of Honour'? And may we not reasonably argue that many men whose writings are as little attractive talked quite as charmingly? He wrote like a scholar, but he talked like a man of the world;—which was Dr. Johnson's case also, and doubtless that of many more, who, like the *ante Agamemnona*-gentlemen, have perished for want of a bard to record them. We are inclined to think, too, that the ponderous and learned of the world have suffered peculiarly from this want of recorders,—for while the most readable "Ana" are those compiled from the talk of men who are not popularly read, the men who *are* read constantly—such as Dryden, Addison, Pope, Goldsmith—are generally admitted not to have been successful talkers.

It only remains, in noticing the reprint of this worthy companion of the Table-Talk of Luther, Johnson and Coleridge, to say that the learned editor, Dr. Irving, has performed his office in a very satisfactory manner.

#### NEW NOVELS.

*May and December: a Tale of Wedded Life.* By Mrs. Hubback. 3 vols. Skeet.

'May and December' is a lively, amusing novel; but it is sadly deficient in probability, and to the moral of the story common sense will take grave objections. The sympathies of the reading public are not now often claimed for angelic beings in picturesque attire, who, with the most ardent aspirations after virtue, find themselves under the painful necessity of breaking all the Ten Commandments; nor does the interest turn upon questionable situations, or in tampering with unmentionable subjects. In these respects, it must be admitted that the English novels of the day stand clear. The fault which is most gaining ground just now is the absence of common sense:—the hero and the heroine—otherwise most estimable persons—are made to act as though under the influence of an evil dream, and involve themselves in all manner of fantastic perplexities in the name of some very respectable virtue; and the skill of the author is taxed to disentangle them without breaking any of the cobwebs in which they have bound themselves. This is false in art and foolish in principle. False or overstrained sentiment can never be made into anything but folly, either in novels or real life, and ought not to be attempted. In the present story the whole interest is made to turn upon the difficulties in which the heroine, May Luttrell, is involved in consequence of a rash promise given by her to a scheming, worthless cousin (the villain of the book,) that if he will assist her to make a rich match with his principal, Mr. Cameron, she will in her turn make it her study to friend him and get him taken into partnership.

If ever a girl made a *mariage de convenance* under extenuating circumstances, it was in this instance; and if ever a *mariage de convenance* looked promising and pleasant, it was also in this case,—for the husband, although old, is represented as kind, sensible, reasonably good-looking, and very generous; whilst May, who, as a heroine, must not forfeit the reader's sympathy, feels every disposition to be a grateful and good wife. At the end of the first volume all looks so smooth that there seems nothing to hinder them from "living happily to their lives' end"—and no need of a second volume. But in novels things do not begin

with being smooth for nothing: of course there is a rock ahead,—and this rock is her wicked cousin and her foolish promise. The cousin, who is a scheming villain after the most approved lady's pattern, steps in to claim her promise, which he interprets so largely that there seems to be no end to his tyranny. May has succeeded to more splendour and wealth than she had ever dreamt of. She has obtained easy and miraculous admission into the highest circles of fashion, and achieved in her first season a social position which natural experience and Mrs. Gore's novels have demonstrated to be entirely impossible;—but that is a small objection. Her cousin and her rash promise to him are the skeletons in her house: he tyrannizes over her, and she is obliged to consent to much evil, for the cousin has embarked in railway speculations, and involved the house, of which he is the manager, in very hazardous operations, and run himself personally into debt, and he claims May's interest to shield and uphold him and to get him taken into partnership. She defies him,—and fears him,—and yields to him; false shame, and false honour, keeping her from making a clean heart to her husband. Her difficulties of course accumulate; her cousin, to increase his own influence in the family, involves May in a maze of imprudent appearances, and continues to make all manner of mischief between the husband and wife. Things come to what the Americans call "a fix," and novel-writers "a crisis." May is desired by her husband to quit his house; he will neither see her nor hear her justification. An eccentric, selfish, whimsical man, who has married the cousin's sister, and never shown the least symptom of all the precious qualities that are buried in his bosom, suddenly blooms out into a guardian angel of the first class. He sees through all the cousin's schemes, and unmasks him to his face; but instead of leaving him to be transported in due course, he pays his debts, keeps his wicked counsel, enables him to keep his place in the world, for no other earthly reason than that he is wicked and worthless. He exacts, however, that he shall clear May to her husband, and make restitution to a worthy family whom he has defrauded and nearly ruined. May and her husband are of course reconciled, and on the point of beginning to "live happily" a second time, when this is prevented by the sudden death of Mr. Cameron from the agitation brought on by his late domestic storm; he leaves May enormously rich and nearly broken-hearted. Then comes what is intended to be the climax of magnanimity, but which is a mere parody of the Divine precept of forgiving our enemies. Mr. Cameron has, naturally enough, left nothing in his will to the man who had done him so much injury; but May, who better than any one knows his baseness, under the plea of liquidating her fatal "promise," makes over to him the whole of her late husband's business and a clear gift of 20,000*l.* by way of fresh capital!—tells him she does it "because he has injured her," and begs she may never see him more. He has the audacity to make her an offer of marriage, which, however, she refuses with emphasis. He goes his way very much consoled with what he has obtained,—and May remains to build a church and endow schools, to redeem the vanity and levity of her past life. But why so much good money and pains should have been bestowed to reward a worthless man for his villany is a problem in morality we cannot solve.

*Arvon; or, the Trials: a Legend.* By C. Mitchell Charles. 2 vols. Routledge & Co. WHY this work is called a "Legend" we do not know, it being neither more nor less than a

full-fledged novel, with the usual complement of conversations, reflections, soliloquies and descriptions. It is a pleasant, readable book, written in a gentle, pious spirit. The subject is laid in 1341, in Brittany, and concerns the struggles between John Earl de Montfort (husband of the noble Lady Jane) and Charles de Blois for the dukedom. There is no affectation of historical research, nor any attempt made to reproduce the scenes and manners of chivalry. The cast of characters and the turn of thought and phraseology belong essentially to the nineteenth century; and have at least the advantage of sparing the reader much weight of heavy metal in the shape of descriptions of arms and armour and manners and customs of the fourteenth century. It is a tale of wrong long since committed and of retribution which at length overtakes it,—falling too, as is the privilege of poetical justice, entirely upon the guilty, leaving the innocent with a very promising future before them of love and marriage and mutual felicity. There is no great vigour or individuality displayed; but 'Arvon' has a mild interest of its own, which will secure the goodwill of the reader.

*Historic Society of Lancashire and Cheshire. Proceedings and Papers; Session VI., 1853-54.* Liverpool, printed under the Direction of the Council, for the Use of the Members.

Local Historical Societies are capable of being converted to very excellent purposes; but there are some considerations affecting their management and publications, upon the observance of which their usefulness, and therefore their continued existence, depends. They must bear in mind that their objects are local, not general;—they must endeavour to distinguish between what is useful and what is trivial;—they must give authorities—chapter and verse—for all they assert;—and they must set their faces resolutely against that practice of puffing one another, in which merely local associations are too apt to indulge. Little *coterie*s of gentlemen who assemble in country towns to discuss subjects in which they are jointly interested, are often but partially acquainted with what is going on in the larger world beyond them. Such men easily acquire that habit of comparing themselves amongst themselves, which a high authority has declared to be one mark of those who are "not wise." The habit soon assumes the form of commercial interchange. Such persons never take up pen without celebrating the vast acquirements and boundless liberality of some of the party;—they quote one another and puff one another;—they live, indeed, upon one another's puffs, and are apt to conclude that their partial verdicts confer fame. Had the Historic Society whose papers are now before us set itself against self-illustration, it would have excluded, or very much curtailed, several of the longest papers in the present volume. We will not particularize them. They will be sufficiently apparent to the parties interested; and when we next meet this Historic Society, we hope their Publication will not lie open to objection on account of any breach of the laws of self-respect.

Among the papers in the present volume which are really useful, we may particularize that by the Rev. James Moore 'On the History of the Chapelery of Kirkby.' The paper 'On Shotwick' ought to have been one of the same kind; but the writer is a theorist, impatient of the restraint of facts, and his contribution is therefore of little value. The paper by Mr. Buxton

'On the County Institutions for the Education of the Deaf and Dumb' is worth attention. The Liverpool School for persons of that class differs from other similar establishments in being a

free day-school for all comers who are deaf and dumb.

The publication which is unquestionably of the most interest is that of a series of 'Letters respecting an Election for a Member of Parliament for Liverpool in 1670.' We here get a slight but genuine glimpse into the way in which such things were managed in the reign of Charles the Second. Dr. Hume, the Secretary to the Society, has illustrated these letters in a paper of notes.

In the first Parliament of Charles the Second, elected in 1661, Liverpool was represented by the Hon. William Stanley, a scion of the house of Derby, then only twenty years of age, and by Sir Gilbert Ireland, Knight. This choice of members looks like a compromise between the parties. Mr. Stanley was of the stock which defended Lathom House,—Sir Gilbert Ireland was an old Commonwealth man, who had been "governor of Liverpool" for the Protector. His election on the first parliament after the Restoration was a proof of his influence, and constituted an exception to the prevailing rule of returning only the most furious loyalists. This Parliament lasted fourteen years. One of its meetings after prorogation took place in October, 1670. Mr. Stanley was in London at his post; Sir Gilbert Ireland, being afflicted with "a present weakness," had not yet left home. The King went to the opening of both Houses, and in the usual way begged for a supply. This was on the 24th of October. On the same afternoon Mr. Stanley died suddenly. There came instantly a rush of candidates. The first in the field was a Mr. Robert Wharton,—a modest young lawyer who had been four years at Merton College and the same length of time at the Middle Temple. His father writes on his behalf to Sir Gilbert Ireland. He does not profess any party principles,—he does not even allude to political subjects; but he assures Sir Gilbert, that his son has "a general acquaintance of the nobility under forty years of age," and that, in spite we suppose of his keeping such company, he is "no way debauched nor a swearer." Mr. Wharton, the active father, dated from the Yellow Ball in Lincoln's Inn Fields, and was a great trader—"few in England traded more." He kept 1,000 men at work every day, and was besides a considerable landowner in Yorkshire, Durham, and Westmorland:—altogether a very respectable person, and prudent withal, for he had been endeavouring to give the heir of so much wealth "an inspection in trade," and therein, his father says, he had improved very much "these twelve months last past." The father's letter is a model of affected candour and proud humility; commerce and aristocracy were the leading powers, as the writer conceived, in Liverpool, and in order to secure them both, he was willing to accept a bill for whatever sum Sir Gilbert might "lay out in treats." Young Mr. Wharton himself addresses Sir Gilbert, whom he claims as a cousin, in terms consistent with the modesty attributed to him by his father. He never hints at the Yellow Ball, nor at politics, but enlarges on the Lords and Ladies of his acquaintance who have promised him their influence, and whom the town of Liverpool would infinitely oblige by his return. He was evidently a very genteel young gentleman, and treated the burgesses as if he thought them a set of poor clod-hoppers who would be overawed by the names of his great friends, and delighted with "a treat," which he authorized Sir Gilbert to give them on his behalf.

The next candidate offered himself, or rather was offered, upon the Protestant interest—a somewhat more definite foundation. The Duke of York had not yet openly declared himself a

Roman Catholic, but his adherence to that faith was well known at Court, and Monmouth—just one-and-twenty years of age—was on the lookout to take advantage of the rising prejudice against the heir-presumptive. The handsome young fop, strong in the favour of the King and the power of the wealth acquired by his marriage, set up as “the Protestant Duke,” and became anxious to obtain the support of a party in Parliament. The opening at Liverpool was one not to be neglected. The person suggested by Monmouth to the burgesses was his own private secretary, Mr. Thomas Ross, an unscrupulous Scotchman, who some years before had been the Duke’s tutor, and was afterwards Librarian to Charles the Second. Some of the friends of this candidate seem to have thought that Monmouth’s appearance on his behalf ought to be sufficient to secure any candidate’s return, and therefore kept back the name of Ross until it should appear that there were “very good hopes” of carrying the election. Monmouth himself, with better taste, named his friend at once, heaping upon him all sorts of commendation. He also procured Lady Southampton and other persons, who became, all of a sudden, the affectionate friends of Liverpool, to write to the burgesses on Ross’s behalf.

Monmouth’s proceedings soon came to the ear of the Duke of York. Their grave political importance was immediately seen. What was to be done? A candidate must be started in opposition to Ross. In two days a man was found, and a very good one—Sir George Lane—a respectable old cavalier, Secretary for Ireland under the Duke of Ormond as Lord Lieutenant, and a man of influence in many ways. A great fight was begun for him. Col. Warden, an eminent loyalist, in whose drawing-room at Chester Cromwell’s soldiers played at nine-pins, was the first to write on Sir George’s behalf from “St. James’s,” and “at the command of a very great man”—the Duke of York. The Earl of Ancram followed with valuable allusions to Sir George’s power of influencing the trade of Ireland. Alexander Rigby (even at this time there was a Rigby) and Sir Geoffrey Shakerley wrote by the direction of the Duke of Ormond. They harp on the same string as Lord Ancram, adding a note or two on the advantages to Liverpool of being in good repute with one who had been and might be again the Lord Lieutenant of Ireland. Sir Geoffrey addressed himself to his brother-in-law, Sir Roger Bradshaw, and appealed to him, “drunken or sober,” to show his love by voting for Sir George.

In spite of all this interest, it would seem that the Protestant feeling was likely to influence many people on behalf of Ross; but now stepped in another candidate with still higher recommendations. The new man was Sir William Bucknall, a brewer in London, and an alderman, “farmer of all the Customs and Excise in Ireland with his partners, but he is chief, likewise farmer of much in England:—one ‘who hath a great interest with the King.’ A brewer have interest with the King! Yes—‘by lending him above 100,000l.; and so,’ adds his proposer, ‘able to serve you, and give checkmate to your opposers.’ Truly this was a valuable man, and he was temperate moreover, —Alderman though he was, he could not ‘come and drink as some others,’ but his charity was to cover this and all his other sins:—‘he shall present you for the poor with what I shall judge convenient, who you know are your own.’ This proposal was made from ‘the Excise Office’ by Col. Birch, and in the postscript of a second letter the gallant Colonel undertakes to pay for any dinners that are judged convenient; ‘besides,’ he whispers in

their ears, “we shall do for the town some eminent thing, as you and I shall agree.”

Other candidates made their appearance, although some of them were apparently almost hopeless from the first. Mr. Dobson, of Gray’s Inn, another lawyer, not so young but no less bashful than Mr. Wharton, was “persuaded to quit his modesty and stand for it,” on the local influence of Lord Gerrard, for whom he was agent. The hopes of this modest gentleman rested upon the out-burgesses, and with a view to secure their favour he wrote to Raphael Holinshed, in the true spirit of an election agent, to “take up all inns and lodgings,” and to provide “provisions and sufficiency of good liquor for all.” If this plan succeeded with any considerable number, Mr. Dobson was ready to go to the poll.

Another candidate was Mr. Henry Ashurst, son of a draper and alderman of London, a man of eminent character for philanthropy, who visited Liverpool and canvassed on his son’s behalf. Money was not wanted to support Mr. Ashurst’s cause, and being early in the field he secured a considerable but not a commanding interest.

The last candidate was the celebrated Sir William Temple, the statesman, at that time Ambassador in Holland. A letter on his behalf was written, from the parliament-house, by his cousin, Sir Richard Temple, of Stowe.

For a time the canvas was warm, and the treating liberal. Temple came late into the field, and had evidently no chance; Dobson maintained his position, although even his “good liquor” failed to secure him a party. The other pretty young lawyer, Mr. Wharton, by the advice of his cousin Ireland, soon retired. Ashurst kept his ground; but the principal struggle lay between Ross, the Protestant candidate, Bucknall the Court candidate, and Lane the Yorkist candidate. For some time Bucknall was not on the spot, but a knightly friend of his had travelled down to Liverpool in a coach and six, prepared out of mere kindness “to spend 500l. before his return.” The man who had the King in his debt-books to the tune of 100,000l. was in high favour with the mayor and corporation; but Lane divided with him the upper classes; whilst the popular feeling was carried off by the Protestant candidate of the Duke of Monmouth. The details are not numerous; but it is evident that all the humours of an uproarious election in the good old time were seen in Liverpool for nearly two months. Sir Gilbert Ireland continued constant in his support of Lane, and was highly indignant at not being able to induce the corporation to favour his friend. To help him on, Sir Gilbert procured a letter in Lane’s behalf direct from the Duke of York, “Lord High Admiral of England,”—who well knowing, as Sir Gilbert asserts on his behalf, that Liverpool was “a maritime town,” wrote openly in favour of the candidate who could help them in their trade with Ireland. Sir Gilbert sent on this letter to the mayor and corporation with the air of a man who had made a move that was conclusive, wishing the corporation, moreover, after they had weighed its contents, to forward it to the Earl of Derby for his consideration. The mayor acknowledged the receipt in a letter ominously brief. Sir William Bucknall had arrived. His “golden nets” were spread over the town, and he and his retinue were “sumptuously feasting all the inhabitants that please to accept it.” What with Dobson’s good liquor and Bucknall’s high feasting, Liverpool was in no state to think of anybody else. No wonder the Duke of York’s letter “nothing at all prevailed with any one of the town’s-people.”

Ross’s party was the only one that might

have interfered with Bucknall’s success. Monmouth had secured the Earl of Derby, who had great local influence—so great that he and the Protestants together were likely to run Bucknall hard. This must be prevented. But how? The King himself intercedes on behalf of the man who can lend him 100,000l. at a pinch;—the Duke of Monmouth is ordered to withdraw his candidate;—and the Earl of Derby, released from his obligation to Monmouth, announces to the corporation that he feels bound to seek “the accomplishment of His Majesty’s service, and therein the good of the town.” The Lord Keeper at the same time wrote to Lord Derby on Bucknall’s behalf, and his letter was published throughout the town as a handbill.

The retirement of Ross gave additional importance to Ashurst, but limited the real contest to the candidates of the Court and the Duke of York. It was soon after further limited by the interference of Lord Derby, who prevailed with Ashurst to retire.

Then began a general scamper over to the camp of the court candidate. The gentleman who, “drunken or sober,” was to vote for Lane, suddenly found that his hands were tied from being against Bucknall; that although he had undertaken, “in the compost window in Ruth’s dining-room,” not “to appear for him,” yet that promise did not extend to his “small interest,” whom he had therefore “set at liberty to be for whom they pleased.” The mayor played Bucknall’s game and tricked the other parties with a short notice of the day of election, and some of Lane’s chief supporters found the day named one on which they had a particular engagement in another place. Not so Sir Gilbert Ireland. The blood of the old Commonwealth man was roused, and he fought out the contest to the last. Esteeming himself made to appear “an insignificant fellow,” by the little attention paid to his wishes, and indignant at the alleged perfidy of the mayor, he gave him notice that he should appear at the hustings to assert “his just privileges as a freeman of the corporation, and also the like liberty of a commoner of England.” “I am in no hopes,” he wrote to one of those who, soon after, deserted him, “but Bucknall will carry it; however, he shall not have the plate with running alone.” Nor did he. Sir Geoffrey, in spite of his weakness, and no doubt very considerable popular disfavour, was at the hustings to urge his friend’s cause, and seems even to have had thoughts of endeavouring to set aside the election. But Liverpool was snared in the golden net thrown over it, and Bucknall sat for the town until his death in the year 1676. Sir Gilbert preceded him into the other world by about twelve months.

These Letters, illustrative of an election which seems to have had every possible quality that an election ought not to have, are of sufficient moment to have been published alone.

*Athens and the Peloponnes; with Sketches of Northern Greece.* From the German of Hermann Hettner. Edinburgh, Constable & Co.; London, Hamilton & Co.

THE author of these fresh and delicate sketches of Greece is a German, who has no relish for Germanisms abroad, and sharply satirizes such Bavarian modes as he encountered on his way. Nor has he more taste for the Hellenism of modern times. It is feeble, he thinks, as well as unintelligent and insincere. Such topics, however, fill only a small space in Herr Hettner’s volume, which is principally devoted to delineations of the scenery, the relics, and the picturesque life of the old classical region. A touch of tropic beauty enriches the aspects of Greece, yet they contrast vividly with those

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of Egypt or Asia. An Oriental or African landscape is like a pageant of nature, with deep, fervid colours, superb and luxurious. In Greece there is a softened glow. It is the East grown pale. The temples tinged by age—the green cypresses—the foam, glittering on seas of warm blue lustre—and sunsets which melt these tints in a light golden red—all are tender, bright, and fanciful,—not sultry and burning, like the splendour of the East. The living inhabitants have imported into the midst of these scenes fashions from Berlin and Constantinople—for “the national dress” is historically foreign—so that while Queen Amelia canters in Prussian riding-habit, King Otho parades in a costume as gorgeous as the diapers once seen in the Alhambra. Now and then, in such disguises, our German classic saw individuals with profiles which might be compared with the purest sculpture; and groups that reminded him of the Attic friezes enter harmoniously into his descriptions of Argos and Arcadia,—the one still, as in ancient days, a thirsty and arid country, with a single olive-tree here and there—the other the same solitude of forests and pastures, in which Grecian shepherds watched their flocks. Some intelligent criticisms vary the pictorial narrative:—we should particularize one, in which the traveller mediates between the colourists and the believers in white marble. No discussion in the volume, however, is so long as to interfere with its cheerfulness and animation. An account of a Court ball at Athens relieves at once the sobriety of a critical dissertation and the “still life” of an Athenian landscape. The festival was held in a vast chamber, flaming with barous decorations.—

“It was about nine o’clock when we arrived. Round the sides of the room numerous groups were already seated on the divans cushioned with red velvet. What a singular spectacle! To the right, the men, negligently reclining, in their glittering Greek costume—on their head the red fez; to the left, the women and girls, some in Frankish, some in the national dress. A few of the men are walking up and down in the middle of the saloon, in lively conversation; and it is most interesting to remark the differences in dress and demeanour. There are few specimens of the simple black dress-coat; more frequently appear the diplomatic and military uniforms of the various embassies, and of the French, English, and Austrian ships of war lying at the Piraeus; but most prevalent of all is the Greek national costume in its manifold varieties, from the gold-embroidered fustanelia of the Master of the King’s Household, to the simple loose Turkish trousers of the islander. What expression in the wild haughty faces of these men! You see it—the polished ball-room floor burns under their feet; they would be more at their ease out yonder among their rocks and hills, where they are their own masters, and where in good old mediæval style they can now and again set a merry foray on foot. Yonder sits, for example, between two Palikar chiefs, a wild-looking old man, with white hair and a long, flowing, white beard. The crooked sabre hangs at his side; his features have an air of hardihood, but are nobly chiselled; they remind me almost of the fine manly countenance the old Byzantine mosaics usually give the Apostle Paul. \* \* \* The saloon becomes fuller. Suddenly the general talking ceases. The King appears, leading in his blooming consort. Only this morning a new French ship of war entered the Piraeus; the officers are presented by the French ambassador. The Polonoise then begins, the Queen leading off with the Austrian ambassador. She wears a blue robe tissued with silver, and magnificent head-dress; all her dress is European. The King is again, as usual, in Greek gala costume, glittering with silver and gold; he and the sister of the English ambassador form the second pair. The Queen’s partner in the second Polonoise is the President of the Chamber. He is a Hydriote, and wears the dress of the islanders; a dark blue, tightly-fitting short jacket; wide Turkish trousers of the same colour, and between jacket and trousers a simple

red girdle. The King has the hand of an old and venerable matron, the lady of the President of the Chamber. She too is in insular costume: a blue silk dress, with blue and yellow stripes, a jacket of the same, deeply cut out in front, the bosom covered by a silk handkerchief, which, however, is parted in the middle, so that the breast appears in two separate bunches of folds. In Berlin or Paris, people would be rather astonished to find themselves obliged to recognise such costumes as court dresses. The real ball now commences. There are no national dances—everything proceeds in strictly European fashion. The King danced a great deal, as indeed he is on every occasion affable and courteous. But it was the Queen who was foremost in every dance; she is verily a knightly dame; she is the boldest rider of the country, and dances with incomparable grace. The young Greek ladies, too, seem to be much at their ease in the newly-introduced dancing modes. It would have been difficult to detect in them anything specifically national, had not their sparkling dark eyes and brunette complexion, and their fondness for showy and varied colours, betrayed their half-southern, half-oriental origin. They were almost all in white ball dress. The breast and back, however, are covered by a remarkably pretty little jacket of red velvet, richly embroidered with gold. And on the head, round which are wound the rich plaits of their raven black hair, is perched a little cap, coquettishly pushed to one side, also of red velvet, with gold embroidery, and in splendour of colour quite corresponding to the jacket. The Greek men take no part in the dancing; some retire to the adjoining apartments, and those who stand and look on seem to find these foreign dances tiresome. And, in fact, their haughty forms and romantic dresses would be entirely out of place in these insipid galopades and waltzes. The most persevering dancers were the gentlemen of the diplomatic corps.”

The writer ardently wished that some grey-beard from an old Greek battle-field would stalk in, and turn out the whole trumpery assemblage. He could not endure to see the polka in the land of the Pyrrhic dance. But this is surely unreasonable. The one is an emblem of modern Greece—the ancient was a different thing.

#### ALMANACS AND YEAR-BOOKS.

We will first speak of the Year-Books which address themselves to the general public. Foremost of these, Mr. Charles Knight’s *British Almanac and Companion* (Knight) reappears for 1855 with its old and welcome features. The portion of the volume devoted to calendars, lists, statistics, and the like, is full as ever,—and gives evidence of that care in selection and that skill in arrangement of material which have won so distinguished a place among year-books for this favourite volume. After having used it ourselves for many years as an almanac of reference and remembrance—as a book always under our eyes, always in use—we can speak very confidently of its merits. The British Almanac is *our* almanac. The contents of the ‘Companion’ are up to the usual standard. We have elaborate essays ‘On the Motion of the Earth,’ a subject occupying public attention in consequence of the experiments of the Astronomer Royal,—‘The Census of America,—‘On Improved Dwellings for the Labouring Classes,—‘The Occupations of the People,—‘Fluctuations of the Funds,—and ‘The Average Prices of Corn,’ the last a valuable paper as incidentally throwing light on the popular question, how far the war is likely to affect the price of bread. All the topics here treated, more or less exhaustively, are of general interest; and in no case is that interest merely fugitive. The chronicle portion of the ‘Companion’ contains the usual abstracts of Public Acts, Parliamentary Papers, Occurrences, and a History of the Campaign.

*Dietrichsen & Hannay’s Royal Almanack* aspires to be the cheapest of the year-books. In some respects it may be considered as the Almanac of the Million:—but its character might be raised by its proprietors ceasing to use it as a medium for their own advertisements.

—*Messrs. Oliver & Boyd’s Threepenny Almanac* is

a year-book, slight in appearance but full of matter, well arranged, so printed as to slip into an ordinary pocket-book.

A work like *The Lady’s Almanac*, which is addressed to the better half of mankind, may be taken as a link connecting the general with the special. Its very first paper warns us of a change:—it is ‘On the Value of Diamonds.’ After the calendar, it gives its pages to information supposed to be interesting to Ladies, such as ‘The Management of Pet Dogs,’ ‘Useful Hints to Ladies visiting London,’ and the like.

Mr. Letts’s *Diary, or Bills-due Book and Almanac* is of general interest,—with a special importance perhaps for men of money and men of business. It is an excellent companion to the writing-desk.

*The Banking Almanac, Directory, and Year-Book, and Diary for 1855*, edited by D. M. Evans (Groombridge), is prepared for a still more especial public. From the first page of the calendar to the last page of advertisements, it is full of business—of the wants and doings of business men.

*Raphael’s Prophetic Almanac* may also be considered as falling within the category “special.” It is addressed to the ignorant and the silly.

Among the Almanacs printed on card-board for suspension against a wall, the *Boudoir Almanac* is prettiest in appearance. War is written upon it, as it ought to be, in the most gentle colours; the borders having medallion portraits of the Queen, Napoleon III., and Abdul Medjid; while the upper portion of the card contains a graceful view of Constantinople and the Bosphorus.—Mr. Pollard has issued an Almanac in two forms,—one called a *Calendar*, being printed in plain blue and brown,—the other called an *Almanac*, having an illuminated border of embossed green and gold. The letter-press is common to both.

The twin poetical pocket-books, *Fulcher’s Ladies’ Memorandum Book*, and *Pawsey’s Ladies’ Fashionable Repository*, appear in the usual gala hues,—but not, we fancy, with their usual literary freight. The poetry, weak at best, is this year weaker than before. The lode in which our minstrels work appears to be exhausted. Has Minerva no other mines? Even our sweet caroller, Miss Frances Brown, is not in vein this year; but as our readers have not heard her much of late, and rarely in the merry mood, we will make room for the following lines as a Christmas fancy.—

#### Speakers Within.

Mighty as any new-made mayor,  
Old Crusty sits in his elbow chair,  
With a hasty hand and a wrathful look,  
Turning the leaves of his blackest book;  
Wherein are written all the sinners  
Who chafe his pride and spoil his dinners.  
His good man, Kindly, stands behind—  
He has stood there many a day—  
And sits not leave to speak his mind  
In a sort of humble way—  
Listen, friends, how the word-streams wind  
As each man sayth his say.

“That wretch next door! how he scolds my cat  
And scoffs at my parrot’s pleasant chat!—  
I’ll gather stones in the parish round  
To slay his hens if they touch my ground,—  
And won’t I sneer when he comes to scold?”—  
“Ha! good master, he’s crook and old.”

“My nasty nephew over the way,  
Who laughed at my shoe-string, t’other day;  
Never expect to dance and rhyme,  
About my head, at the Christmas time,—  
I’ll teach his fiddle another strain!”—  
“Ha! wise master, he’s young and vain.”

“That knave who dwelt in my dear-bought field—  
I know it will have a scanty yield—  
He spared the spade, and he grudged his toil—  
Was perfect treason against the soil!  
Wait till he comes his wage to seek!”—  
“Ha! dear master, that was a wet week!”

There’s a Crusty sitting in every mind,  
And his good man, Kindly, stands behind;  
You may hear their voices rise and fall,  
And the sound of the black book’s leaves withal;  
By winter’s night and by summer’s dawn  
The leaves are turned and the talk goes on.

It has been so through foul and fair,  
Since grumbling times began:  
But we have heard of a country where  
They promise a better plan,  
For the servant will be master there,  
And the master will be man.

—The prose is poorer—if this be possible—than the verse. But we suppose these pocket-books are

sold as pocket-books, not as literary exercises:—otherwise, we do not see how they could find a public.

## OUR LIBRARY TABLE.

*The Last Earl of Desmond: a Historical Romance of 1599—1603.* 2 vols. (Dublin, Hodges & Smith.)—As no English novel reader would be likely to encounter of his own free will a historical romance about Ireland in the days of Queen Elizabeth—filled with formidable details of plots, treason, domestic treachery, and rebellion—we hasten to say that this "Last Earl of Desmond" is extremely interesting and written in a genial and spirited style;—it is easy to read,—there are no heavy or stiff descriptions of scenery or costume,—the characters deliver themselves like men of this world, and do not talk in imitation of the Elizabethan drama. The historical and political facts have been read up, and are well managed,—a dash of Irish drollery runs throughout, and the human interest is kept in the ascendant. Being written by an Irishman, it, of course, does not give the English side of the question;—it is a case of the "lion turned painter," and it does not look the less true on that account. The conclusion of the story, giving the Earl's imprisonment in the Tower and his intercourse with Sir Walter Raleigh, is well drawn, and it has a touching and quiet interest which makes it the best portion of the book.

*Hope Campbell; or, Know Thyself.* By Cousin Kate. (Edinburgh, Kennedy.)—"Hope Campbell" is an admirable little book, and one we can recommend heartily for the reading of young people. It contains much wise counsel within its gold and pearl-green cover, and older readers than the class for which it is written may find both pleasure and profit in the perusal. The story turns upon the natural process of self-deception, which arises from the habit of self-consciousness and the total destruction of all strength and simplicity of character, which befalls those who, instead of simply striving to do right, study only how things will appear right to others. The incidents of the story fall out naturally, and are not strained to "point the moral."

*Matrimonial Speculation.* By Mrs. Moodie. (Bentley.)—When Mrs. Moodie leaves off her "roughings in the bush" she becomes coarse, without any spirit of fun or humour to redeem this hard quality. "Matrimonial Speculations" is below the mark of even the most ordinary stories at present published; inferior to those that appear weekly in cheap periodicals. There are three stories in the book, intended to illustrate the title page, for to nothing else in Art or Nature do they bear any resemblance. They are coarse, fantastic attempts at delineation of character, but feeble, dull, ill flavoured, and pointless; no human being could, we imagine, find the smallest degree of pleasure or profit in reading them.

*The Highwayman: a Romance of Cloak and Sword*—[*El Saltador*, &c.]. By Alex. Dumas. 2 vols. (Brussels and Leipzig, Kiesling Schnée & Co.; London, Jeffs.)—The child, who, when going out to spend a holiday, hoped that she should meet "none of those moral little boys," represents, in some measure, the state of mind in which novel-readers find themselves now-a-days. There has been so much preaching that "play" is almost forgotten in the Rich and Poor question,—in the Health of Towns question,—in the Bond or Free question. We, at least, were glad to be invited to meet M. A. Dumas with "cloak and sword," even though we suspected that his Spanish romance might resemble a Spanish *ballet* rather than a Spanish ballad. This proves to be the case. Our novelist (or some one of the merry men in his train) dashes at once on the stage, sumptuously dressed as a Courier of Love, who, like the Prince in "John of Paris," garnishes a common inn for the reception of his Lady. As the curtain rises, there is discovered, sitting by the side scene, that well-known Moorish maiden, who is sure to fall in love deeply, to dare boldly, adroitly to deliver somebody from peril—and to prove, at last, no Moorish maiden, but a King's daughter in disguise. Then succeed rivalries, con-

fessions, conspiracies, cartels,—a father who has the power of life and death over his son,—a son who strikes his father (and who is not that father's son),—a last grand scene, equal to the most eminent display of justice and mercy made by King Solomon in the puppet-show, with such rich, concise and stately dialogue as set off the wonders of our author's drama, "Don Juan de Marana." True, the "cloak" of M. Dumas has lost some of its brightness, and his "sword" some of its Damascus temper. There is a certain air of threadbare frippery in the scenes of "El Saltador," showing that Time is telling its tale on the teller, yet we defy any lover of Fiction, as distinguished from the lover of philosophy or philanthropy in fiction, who takes this new romance up, to lay it down till he has reached the grand final tableau.

*Rural and Historical Gleanings from Eastern Europe.* By Miss A. M. Birkbeck. (Darton & Co.)—Miss Birkbeck, gleanings on the Hungarian plains, has made up a richer sheaf than many of the reapers who went before her. She had a friend, who sojourned long in Hungary, and she herself is familiar with the refugees who have cast their lot in England. From these sources the materials of her book are derived. In most instances, we should deal very cautiously with a narrative professing thus to be offered at second-hand. But there is a genuine colour in this volume; it reads freshly; it is varied, new, and written with simplicity and animation. Legendary stories, lingering about the border-castles of Eastern Europe, still haunt the peasant's mind, and the names of rivers, hills, and woods have their connexion with the remnants of legendary romance. From the exiles, who love to hear and repeat in a strange land the songs and tales of their Zion, Miss Birkbeck has obtained many fragments of this singular mythology, as well as of a less fanciful, and more life-like picture of the times when a free race inhabited the region of fragrant pastures between the Theiss and the Danube. These she has presented, as nearly as possible, in their original dress, without effort or affectation. Her sketches of national character and manners are the evident reflections of personal and familiar study; and her anecdotes of the War of Independence possess an interest derived entirely from the earnest style in which they are related. It is high praise to say that we scarcely regret that Miss Birkbeck's friend did not describe his Hungarian experiences himself, or that the exiles did not narrate their own misfortunes, and the sufferings of their country, in their own words. But such credit is deserved by the writer of a book so fresh, sensible, and spirited.

*The Crystal Palace: a Guide to the Visitor. With Descriptions of all the Courts.* (Cradock & Co.)—The advantage which this Guide possesses over the "Official Handbook" is that its price is sixteenpence. The information is neatly condensed. Some of the Courts, of which it professes to contain "descriptions," are very cavalierly passed over indeed, for the sake of conforming to peremptory necessities of space; but the general view is complete, and whatever details are given are such as will stimulate the visitor's attention. To be cheap and not to be useless is a merit in itself.

*Puss in Boots; or, Charity Rewarded.* By Miss Corner. (Dean.)—One of the old familiar tales of our fairy-land is turned to account by Miss Corner, in this "little play for little actors." It is an excellent suggestion for Christmas pastime. Miss Corner knows exactly how to invent ways and means—simple, profitable, and pleasant—for a drawing-room drama, in which the parts are to be taken by players from four to fourteen years of age. The illustrations, by Mr. Weir, are full of humour and spirit, and will aid each young Roscius in the "conception" of his "character." The oft-rhymed story is here told in neat, smart dialogue, which, being light and brief, may be easily learned.

Mrs. Violet Linley, in a pamphlet on *The Cholera*, suggests a new income-tax to provide French brandy for poor patients. Her Indian experiences are interesting.—*How to Nurse Sick Children* is an admirable little book, which we are sure may be usefully studied by every mother of

young children.—As pamphlets on special topics, we need only name Mr. J. Scott's edition of the *Burial Acts of 1852–54*,—and of the *Instructions* on the same subject issued from the Home Office.

—*A Popular Exposition of the New Stamp Acts* describes itself.—Col. Colt has printed his paper read at the Institution of Civil Engineers, *On the Application of Machinery to the Manufacture of Rotating Chambered-Breech Fire-Arms*, for which a Telford Medal was awarded in the session 1851–52. The paper has also been translated and published in French, "*Armes à Feu à Culasse Tourante*." Its contents, with the discussion they excited, are worth the attention of military men.—Quite a different science is sought by Miss Field in *The Stepping-Stone to Animal and Vegetable Physiology*. There is an unreality, the consciousness of which we never can overcome, in the idea of "Mamma," "Willie," and "Harriett," holding long dialogues on diaphragms, ducts, glands, secretions, the duodenum, and the pylorus. There are here some explanations, too, which we could not advise "Mamma" to undertake for the benefit of either "Harriett" or "Willie."—With a similarly practical purpose, Mr. Vandenberg has compiled *Useful Hints to Young Men holding Government or Mercantile Employments*. The hints are these:—understand your business, keep accounts well, write carefully and correctly, study modern languages, be industrious, modest, moderate, and orderly, "neither a borrower nor a lender be," and in whatsoever qualifications you are deficient apply to Mr. Vandenberg for instruction. In this little pamphlet, consequently, the object is, at all events, well defined.—But *William Hogarth's own Joe Miller* is an example of compilation at random. Its "Address to the Reader" will excite pity in those who can read it. The title, however, is a misnomer. What has *Joe Miller* to do with dull paragraphs on Adam Smith's *Amotuensis*, or the Duke of Wellington's picture gallery? Was the collector so much at a loss for jokes that he must fill in with scraps of "useful knowledge"?—or did he consider some of his gleanings so good as to deserve being twice told in the same volume? We do not know a more discreditable specimen of the shilling manufacture.

## LIST OF NEW BOOKS.

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No 141  
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JOHN GIBSON LOCKHART.

SCOTLAND has lost a man of note, who for a quarter of a century was connected with Edinburgh and London literature, in Mr. Lockhart. His health had for a long period been failing: after partial revival during a winter in Italy, it declined again lately, and he died of paralysis at Abbotsford—now uninhabited by his daughter—the few days since in the sixty-first year of his age.

Mr. Lockhart, we believe, was the younger son of a family occupying a fair place in the roll of the Scottish yeomanry. He was educated for the law at Glasgow University, subsequently at Balliol College, Oxford; but he early attached himself to studies wider and more romantic than in those days were the rule at St. Mungo's or the English College:—he became an apt Spanish scholar, and travelled in Germany. On his return to Scotland, with a view of embracing the legal profession, Mr. Lockhart's talents and accomplishments, and—as he has intimated—the pungency of one of the squibs contributed by him to *Blackwood's Magazine*, brought him under the notice of Sir Walter Scott. The Poet from the first sought his society,—warmly adopted his interests,—introduced him, in 1818, to the historical department of the *Edinburgh Annual Register*,—commended with most courteous thanks his ‘Peter’s Letters,’ a series of sketches of some of the clever men of Edinburgh,—and in 1820 gave him his eldest daughter, Sophia, “the one of all his children who in countenance, mind, and manners, most resembled himself, and who, indeed, was as like him in all things as a gentle, innocent woman can ever be to a great man deeply tried and skilled in the struggles and perplexities of active life.”—For a few years after their marriage Mr. and Mrs. Lockhart lived, under the shelter of the wing of the Great Uncle, at Chieftwood, — a cottage within easy reach of Abbotsford. Towards the close of the year 1825 Mr. Lockhart was invited to London to succeed Mr. Gifford as editor of the *Quarterly Review*, which office he continued to hold till

within the last few years,—and, with it, a prominent place in political and literary society. He was in 1843 nominated by Sir Robert Peel Auditor of the Duchy of Cornwall—a sinecure place, with an income of four hundred a year—and is understood to have inherited family property on the death of a relative some years ago. His life, therefore, in point of fortune, was clear of those anxieties and vicissitudes which have warped the efforts and embittered the spirits of other men of letters. It was darkened, however, by a singular course of family bereavements. He survived his wife, sister-in-law, brothers-in-law, and his two sons; he lived to see the vanity of human wishes rebuked—in the return of the lands and house of Abbotsford—to lay together and to build which Scott sacrificed prosperity and life—under the tutelage of that Church which the novelist mistrusted so deeply, however picturesquely he could paint the extinction of its glories in his vision of the Monasteries of *Kenswick*!

Apart from Mr. Lockhart's position as an editor, his published works would have made him honourably known. His 'Spanish Ballads,' by their elegance, have almost become classical among the lovers of ballad-poetry. There are bright pictures of University life in his 'Reginald Dalton.' His 'Valerius' has an interest in its narrative, and a pomp of melancholy music in its style, which give it a first place among modern fictions of the antique world: it is a romance to be remembered among the ruins of Rome. His 'Adam Blair' is no less remarkable as a domestic story of intense passion. His 'Life of Burns'—written for 'Constable's Miscellany'—has not yet been superseded, though outdone as regards fullness of material by Allan Cunningham's and Mr. Chambers's subsequent biographies of

poet. His 'Life of Scott,' though chargeable with prolixity, is, on the whole, discreetly executed. In doing his best, however, for Sir Walter, the biographer did his worst for Sir Walter's partners the Ballantynes; and his work did not appear without eager remonstrance on the part of their surviving relatives. This controversy allowed for, will keep its ground as a companion to Moore's 'Life of Byron,' till the time shall come when some writer, less hampered by personal considerations, can deal less reservedly with those difficult and delicate passages, which, by the biographer of both poets, were evaded.

After naming the above, we would gladly have stopped; but Mr. Lockhart's life was not only the life of a creator in literature: it was also to largely the life of a critic, for its critical labours to be passed over,—the more, since we hold their influences to have been pernicious. As a periodical writer, Mr. Lockhart was largely bound up and identified with much that was of a bad school. He has himself owned the active participation in the "Tory mischief" of the Edinburgh periodicals, at the time when they were most virulent in their partizanship. Mischief this was, and not in the playful sense applied by the writer to the word,—but mischief, bitter and indefensible. It was a mischief including wheel within wheel—or rather vehicle behind vehicle, each one a little lower and less nice in its contents than its forerunner. So complete was the series, that the Whig man (or the Whig woman belonging to him) was pretty sure in his public sayings, or in her private doings, to be held up to good Conservative abhorrence either, as it were, in the drawing-room, the back parlour, the library, the servant-hall, or the very scullery of periodical literature. The humour of attack is now obsolete—the speech has no longer power,—thanks to the wholesome detestation of insinuation and love of fair play inherent in the Englishman. To tell the precise length to which Mr. Lockhart went as a counsellor or contributor to his own *Review*, to *Blackwood's Magazine*, and to their less defensible subsidiaries is, of course, impossible. Perhaps, in some coming *Quarterly* article, some friend may lift the veil which covered his anonymous political transactions even, as under Mr. Lockhart's superintendence the veil was lifted which concealed the secret literary and personal misdemeanours of another "Tory mischief"-maker—Theodore Hook.

CLIMATE OF NICE

A few words in your journal may be the means of calling attention, with a view to further investigations, of some tropical phenomena in the meteorology of Nice Maritime and Genoa. Humboldt, in his notices, chronologically arranged, of observations of the horary oscillations of the barometer in the Tropics, says, "De Hayes" and "De Glos, in a voyage in 1682 to Cape de Verde and the American Islands, suspected their existence;—Father Beze had indistinct ideas about them in 1693 at Pondicherry and Batavia; but in 1722 a Dutch naturalist at Guyana arrived at the conclusion that there were two maxima and two minima of pressure in the twenty-four hours; but the A.M. maximum he placed at 11h. 30m. A.M., instead of 9h. to 10h. Father Boudier, from 1740 to 1750, at Chandernagore in India, observed the same phenomena, and fixed the hours of the tides more accurately. From 1761, Dr. Matis, at Santa Fé de Bogota, observed for 40 years with assiduity, and fixed the minimum hour before sunrise; but his labours were scarcely known until after his death. Trail, Farquhar, Pearce and Balfour observed carefully; and their labours were published at Calcutta in the 'Asiatic Researches' in 1795; but it is to Humboldt's indefatigable labours in America, commenced in 1799, that we owe the stimulus to the subsequent observations in India which confirm to the letter his deductions that in the Tropics, whether on the sea-shore or on the most elevated mountains,—whether in calm or tempest,—in the saturated air of the monsoons, or in the drought of the intermediate periods,—the horary oscillations, or daily atmospheric tides occur with systematic periodicity. The existence

of these phenomena beyond the tropics was little sought for ; but omitting earlier observers—Vander Swinden, Hammer, Ramond, &c.—of late years Sir Wm. Snow Harris has proved their existence at Plymouth, and Mons. Quetelet in Belgium ; and in the Meteorological Observations at Genoa for ten years I found the 9 A.M. maximum and the 3 P.M. minimum occur in the means of every month ; and though the hours of observation at Nice for 1853-4 were not quite suitable for their elimination, yet there were unmistakable indications of the existence of the daily atmospheric tides. There is yet another tropical meteorological fact, which has scarcely had sufficient attention paid to it in Europe,—viz. the annual curve of the barometer protracted in monthly means, being influenced by the position of the sun in the ecliptic,—in other words, the pressure of the atmosphere in a particular locality is greatest when the sun is furthest from it ; and the pressure diminishes as the sun comes up to the place of observation ; and this occurs entirely independently of the monsoons. For instance, Calcutta and Bombay are under the same S.W. monsoon, and Madras lies at an angle between them, under a different monsoon, the N.E., and therefore under dissimilar conditions of vapour tension ; nevertheless the annual curves of mean monthly pressure are absolutely identical ;—the maximum pressure being in the cold months, and declining to a minimum pressure in the hot months, at all these localities. There are traces of this fact in the meteorology of Genoa and Nice ; also of other tropical phenomena ; but I must not trespass further on your space.. Yours, &c. W. H. SYKES.

India House, London. Nov. 20

OUR WEEKLY GOSSIP

THE quiet depths of the scientific world will be stirred by a pamphlet, just printed and circulated by the Rev. Mr. Sheepshanks, entitled "A Letter to the Board of Visitors of the Greenwich Royal Observatory in reply to the Calumnies of Mr. Babbage at their Meeting in June, 1853, and in his Book, entitled 'The Exposition of 1851.' At the above meeting, and also at the last Anniversary Meeting of the Royal Society, Mr. Babbage brought a charge against Mr. Sheepshanks, to the effect that, as far back as 1823, he had caused the name of Troughton to be engraved on a foreign instrument in Paris, with the view of obtaining its admission into this country free of duty. This charge had been previously published by Sir James South, and extensively circulated. Mr. Sheepshanks's object is to justify his conduct and clear his character from this charge. He then changes his ground; and, in a manner that, to say the least, will afford considerable entertainment, makes certain facts publick with reference to Mr. Babbage and Sir James South which will, probably, provoke further controversy.

It will be useful to some of our readers to be informed, that the French Commission charged with the organization of the Fine-Art department of the Universal Exhibition has extended the date (Nov. 30) already fixed for sending in the lists of foreign artists desirous of exhibiting their works, to the 20th of December.

We understand that Mr. Bryce, of Paternoster Row, has purchased the copyright of Lady Morgan's works, and is about to re-issue them in a cheap popular form. The first volume, containing 'The Life and Times of Salvator Rosa,' will, we are informed, appear about Christmas.

are informed, speak about Christians.

Mr. Page desires us to reproduce the substance of a statement made by him, a few days ago, in Dundee, as to the author of the 'Vestiges of Creation.' Mr. Page fixes the authorship on a gentleman who has been generally credited with the work. At the time the 'Vestiges' was published, Mr. Page says, he was engaged as one of the literary and scientific *collaborateurs* of the Messrs. Chambers. The first time he saw it was in the hands of Mr. William Chambers, who came into his room one day with the remark, "here is a curious work making some sensation," and requested that he (Mr. Page) would write a notice

of it for the Journal (*Chambers's Edinburgh Journal*). For this purpose, Mr. Page took the work home,—and he had not read twenty pages of it before he felt convinced that it was the production of Mr. Robert Chambers. When asked for the review, he stated he could not prepare one for two reasons:—1st, that he did not think the work suited for notice in the *Edinburgh Journal*,—and 2nd, because he believed it to be the production of Mr. Robert Chambers. Mr. William Chambers received this announcement with apparent surprise; but denied all knowledge of the matter, — and there the subject dropped. Some time after, however, and when the work was being severely handled by the reviewers, Mr. Robert Chambers alluded to the matter, affecting ignorance and innocence of the authorship, upon which Mr. Page remarked, that had he seen the sheets before going to press, he could have prevented some of the blunders. The consequence of this remark was, that Mr. Robert Chambers sent him the proof-sheets of the second or third edition of the '*Vestiges*', with the request that he would enter on the margin any corrections or suggestions that occurred.—Mr. Page states, that he made some notes; but he does not say whether these notes were adopted into the re-impression. However, he has, as he declares, "made a clean breast of it" at length,—and he concludes with the remark,—"If merit is attachable to the work, the author will reap his high reward,—if demerit, the blame will, at least, fall on the right shoulders."

Mr. Owen Jones announces the sale of his stock of the illustrated and illuminated works which have come from his studio—an announcement which has drawn our attention to these works as a series. For many years Mr. Jones has spent brain, energy, and money, in making types of beauty in form and colour popular amongst us as "household words." Several of his most important speculations, such as his '*Alhambra*', his reprint of D'Aigcourt's '*History of Art by its Monuments*', his '*Egypt*' and his '*Illuminated Books*', bear upon their faces signs of expenditure, such as would have deterred any one not prepared to make sacrifices for a great end, from entering upon them. Of these costly works, some were published before their day, and some fell upon bad times. All have met with a fair professional market; but comparatively few have got into the hands of the general public. Such copies of all his works as Mr. Jones has now left on his hands, Mr. Hodgson, of Fleet Street, announces his intention to sell.

A Correspondent writes,—"In No. 1407 (Oct. 14) you allude to a recommendation for the editing and reprinting of the prefaces of the editors of the first editions of the Greek and Roman Classics." Whatever there may be of merit or usefulness in the suggestion of the member of the Philobiblon, there is nothing of originality; and certainly there is little need for their transcription, inasmuch as many of those prefaces, if not all of the least importance, have been already reprinted by Pascheli, and will be found as an appendix to his very excellent catalogue of the library of Consul Smith, 4th Venet 1755."

We are engaged in war—a war as sanguinary as any in the page of history—yet the advancement of the time is writing itself visibly, even on the grim face of the demon. A ragged soldier and a clean firelock was the camp ideal of the great Gustavus. Wellington was no friend to the trooper accused of reading. Yet we seem now to have got an army of readers and writers; and we are sending out to Constantinople and Balaclava, not only shot, shells and powder, but also books, magazines and newspapers. With the last park of artillery went out a small library. An office has been opened at the Egyptian Hall for the reception and transmission of books for the soldiers in the Crimea; and many of our publishers, with a noble liberality, have set down their names on the list for a hundred volumes. One spirited firm has offered to send out a thousand volumes, if needful. Many private individuals have also forwarded parcels, more or less large, to the dépôt in Piccadilly:—books of travel, military memoirs, tales,

and light literature generally, are the best to send out.

The name of Miss Ferrier, author of three well-known Scottish novels, '*Marriage*', '*Destiny*', and '*The Inheritance*', must be added to the obituary of the year. She was the daughter of a legal gentleman in Edinburgh, intimately acquainted with the Scots,—was commemorated as a "sister spirit" by the Author of '*Waverley*' in one of his early prefaces or leave-takings—and has honourable mention in Lockhart's Life of the Poet, as a trusted and honoured friend who waited on him during the latter part of his decaying life.—Miss Ferrier appears to have been an authoress by chance rather than habit—for the three tales named above are, so far as we are aware, the only works by her which have been published. In spite of the character given to them by their homely nationality, they remind us of Miss Burney's novels, by their humour, by the spirit of their dialogue, and by the manner in which they keep alive the irritation of suspense, through the agency of vulgar and unpleasant personages. Like Miss Burney's novels, Miss Ferrier's have the merit of being carefully wrought and distinct in the impressions they leave behind them. They contain persons—not ideas and principles dressed up. Years have elapsed since we read them, yet we recollect as familiar friends the virgin sisters three in '*Marriage*',—the wooing of *Miss Bell* and the *Major*, and the intrusive *Miss Pratt* in '*The Inheritance*'. In right of these real beings of the fancy, Miss Ferrier's tales will keep their place by the side of Galt's '*Annals of the Parish*', '*Entail*', and '*Ayrshire Legatees*', and can never be forgotten when the annals of north-country fiction are written.

We hear from Paris, that there are six candidates for the chair left vacant in the French Academy by the death of M. Aneilot. This list includes the names of MM. Ponsard, Émile Augier, Jules Sandeau, Mazères, de Falloux, and de Marcellus. The *Société* notices, with regret, that M. Jules Janin is not of the number, but is consoled by the hope that journalism will be strengthened by the Academy by the election of M. Ponsard. M. Saint-Beuve stands alone in the Academy to represent French criticism. It is believed that in this contest '*Louis the Sixteenth*' and '*Pius the Fifth*' will be passed by, to admit '*Lucrece*', '*Charlotte Corday*', '*Ulysses*', and '*L'Honneur et l'Argent*'.—The Baron de Stassart has bequeathed 400l. to the French Academy, to found a prize of 120l. to be distributed every six years to the best panegyric on a moralist whom the Academy shall point out.

Our young contemporary, the *Glasgow Commonwealth*—a paper which betrays a laudable anxiety to enhance the value of Scottish literature and science in the eyes of its southern readers—gives a few notes on the present doings of northern writers, which may interest our readers—literature being of no latitude. Says our contemporary:—"Mr. Hardy, of Penmanshiel, in Berwickshire, is engaged upon a botanical dictionary.—Prof. Wyville Thomson has in hand a work on the Natural History of Ayrshire.—Dr. Macadam, of Edinburgh, is presently engaged upon an important work on chemistry.—A new series of the Edinburgh new *Philosophical Journal* will be opened in January, under the editorship of Dr. Anderson, of Glasgow.—Mr. McLaren, of the *Scotsman*, who is well known as a distinguished geologist, has in the press a new edition of his work on the Geology of Edinburgh.—There is a proposal to unite the Wernerian Natural History Society with the Royal Physical Society of Edinburgh. The former has enjoyed a hibernation for many years.—Prof. Fleming, of the New College, Edinburgh, is at present engaged on a work on the Geology of Edinburgh, which will be of more than local interest, inasmuch as it will explain the peculiar views of that distinguished geologist.—Dr. G. Wilson, of Edinburgh, whose researches on colour-blindness have already excited considerable interest, is, we understand, engaged in the preparation of a work in which the results of his investigations will be fully detailed.—Mr. Stark, of Edinburgh, has in the press a work on British Mosses. Mr. Stark is son-in-law to the Rev. Dr.

Landsborough, whose melancholy and sudden death we had recently to deplore."—Mr. Stark's work is published.

M. de Laurent writes in explanation of his advertisement offering to teach lithography—an offer so strongly impugned by Mr. Day. His letter is too long for publication,—and is, in parts, too offensive for our columns. What is really pertinent to the matter lies in a nutshell:—"There are various degrees of Art in 'Lithography,' he says, "as there are in portrait painting, commencing at a simple label, worth 1s., to a work of Art, such as only 'Owen Jones' could produce, worth 1,000l. I can practically instruct a schoolboy to do the one in one hour; and it may require a lifetime to attain the other. Yet the means of drawing either on stone involves one principle, viz., 'tracing.' To trace, 'no knowledge of drawing is necessary.' If my general business runs thus on commonplace work, is it, therefore, impossible that I can employ those I have trained some three months?" The question then turns: 'Do I instruct, and do I give employment? I answer in the affirmative to both questions. The advertisement states that from 3l. to 4l. may be realized weekly; but in no personal application have I ever asserted that I could or would give to that extent,—and as many as seem unfit for the task, by age or the want of natural talents, have been invariably rejected."—This explanation puts the case fairly before the public; and with such a gloss the advertisement can no longer mislead.—It is scarcely necessary to add, that the *Athenæum* is not responsible for its advertisements. The literary department is quite distinct from the business:—the editor knows no more about the advertisements than the reader, never seeing them until they are in print.

In a notice of Lord Dudley Stuart, written with intimate and affectionate knowledge of the subject, in last week's *Examiner*, we find an anecdote which we have ourselves heard—with a difference—worth a recording note. Says our contemporary:—

"He [Lord Dudley] was residing at Nice, one of the stations where, during his long pilgrimage on the Continent, overcome by her protracted and ultimately fatal illness, the Marchioness of Bute remained for some months. Within a few miles of Nice is a prison where (perhaps it is the case still) the worst criminals of Sardinia were confined. It is situated in a most lovely country, and the countless travellers who pass Villa Franca have little idea of the *inferno* existing in their neighbourhood. Below the level of the sea there is a vast dungeon, in which the prisoners were chained in a double row to two long iron bars that traverse the whole length of the chamber. Only once for about an hour in the day were they permitted to walk in the yard of the prison. Never at any other time, day or night, were their chains unloosened. Lord Dudley was permitted to visit this dungeon, and to converse with the prisoners. He was particularly struck with the appearance of one man, whose face had no felonious expression, yet who was doubly ironed, and who was denied the indulgence of seeing the light, like the others, one hour in the day. The man was a political prisoner. He had dared to cry 'Viva la constituzione,' and for that offence was condemned for life to this living tomb. Lord Dudley (then a very young man) immediately sought to effect some mitigation of his sufferings. Professing that he could not endure the stench of the dungeon, he requested permission to converse with the prisoner in the open air. The favour was granted, and by paying a daily visit to Villa Franca Lord Dudley secured a few minutes of sunshine and fresh air to the captive. But he was suffering from a tumour in the throat; and an English surgeon brought by Lord Dudley declared that the man must die unless an operation were performed. It was contrary to the regulations that this should be undertaken by any but the surgeon of the prison, who, as the prisoner declared, had already forced a knife into his neck with no other effect than that of making him worse. An opportunity was therefore seized when the officials were not on the watch, and the tumour was successfully opened by the Englishman, to the great indignation of the governor: his prisoner was refused any further indulgence, but his life was saved. This, however, was not enough for Lord Dudley Stuart: he determined to effect the man's liberation. He had heard of a certain lawyer who was supposed capable, by some mysterious means, of effecting even a task so hopeless as the liberation of a political prisoner in Sardinia. The lawyer was consulted, but demanded a hundred ducats before he would undertake the business. Some of Lord Dudley's friends, who had heard of the circumstance, derided what they considered as foolish and Quixotic a scheme. Lord Dudley, however, did not think the price too much, even for the chance of delivering a fellow creature from such bondage. He paid the money, asking (according to the contract) no questions as to its application. Some months after, whilst at Naples, Lord Dudley was surprised by a man rushing into his room, and throwing himself at his feet. It was the prisoner of Villa Franca. A free pardon had been forwarded to the governor."

"Our version of the anecdote is this:—After the

first sum during wherious ag came for soner, Lo reser as in the sped,—and to reside application ed; and, victim of nant ref walks to drop the him:—when the poor rascals to It is a hanging haps" de chance, the money poor fellow man is a prosperous entertainer of Dudley.

COLOSSE PANORAMIC half-past Ten vatories, SW LONDON & Merton.

CYCLORIDE Marine Dio VESUVIUS and present M'NEVIN, fr and BELL, mmission, 12,

Mr. ALBRECHT ASCENT at the EGYPT cember, 1,

ROYAL IN PROVENANCE under the F ROMEO and JULIET DAY, EVER DRINK, ARTIST and TURES ON taken in the mencing De BACHOFEN, most SPLENDID in the WORLD, BEAUTIFUL VIEWS OF THE DISSES. Scenes of the usual attainment of Schools;

Earl of ... Address, to Dr. H. chemistry Hooker, science, e Antarctic expedition Range, the success Fire-Grate the application of Prof. John contribution and comp Meeting Council, President Edward S. M.D., G. Admiral Council, W. Beech Charles I. Harrowby, j. M.

first sum of money was paid, some time elapsed, during which the Liberator fancied that the mysterious agents were at work. A second application came for money. Deeply interested in the prisoner, Lord Dudley sent it at once, with the same reserve as before, asking no questions, and trusting in the unknown agent of the destinies. Time sped,—and no result. The Englishman had gone to reside in Genoa. At length comes a third application for money. Patience is now exhausted; and, supposing that he has been made the victim of a sharper, Lord Dudley writes an indignant refusal, puts the letter in his pocket, and walks to the Post-office. As his hand is raised to drop the letter into the box, a thought strikes him:—what if the lawyer be honestly working for the poor wretch's liberation, and has found more rascals to bribe than he had counted on at first? It is but a few pounds. Perhaps the man's life is hanging on the turn of his thought. This "perhaps" decides it. He will give him one more chance. He tears up his letter of refusal—sends the money—and hears no more about it until the poor fellow breaks in upon him at Naples. The man is still alive—or was a few months ago—a prosperous citizen. He resides in Tuscany:—and entertains a very pardonable idolatry of the name of Dudley Stuart.

**COLOSSEUM.** Regent's Park.—Admission, 1s.—The original PANORAMA of LONDON BY DAY is exhibited daily, from half-past Ten till half-past Four. Museum of Sculpture. Conservatory. Swan Colonnade. The complete PANORAMA of LONDON BY NIGHT every Evening from Seven till Ten. Music from Two till half-past Four, and during the Evening.

**CYCLORAMA.** Albany Street.—NOW OPEN, with a Colossal MORNING DIORAMA of the City and Bay of NAPLES, MOUNT VESUVIUS, and POMPEII, exhibiting the great Eruption of '79, and painted by Mr. COOPER. Painted by Mr. J. M. W. TURNER, from Sketches taken by himself in 1822. Daily at Three and Eight o'clock, with appropriate Music and Description.—Admission, 1s.; Children and Schools, half-price.

Mr. ALBERT SMITH has the honour to announce that his ASCEMET of MONT BLANC will RE-OPEN for the SEASON, at the EGYPTIAN HALL, on MONDAY EVENING, December 4, 1854.

PATRON—H.R.H. PRINCE ALBERT.

**ROYAL POLYTECHNIC INSTITUTION.**—Continued improvements, increased attractions, fresh decorations. Re-lighted by the Patent of John Leslie, Esq.—MISS GLYN will read MADAME JULIETTE, THURSDAY, NOVEMBER 21, at the HAMLET, on Thursday, the 7th inst., at Eight. The next MONDAY EVENING LECTURE will be by DR. CARPENTER, on DRINK, BLOOD, and CIRCULATION. MR. COOPER, the ARTIST and SCULPTOR of LONDON, will give two LECTURES ON NINEVEH, illustrated by MR. COOPER'S DRAWINGS taken by himself. On Tuesdays, Thursdays, and Saturdays at Three, and on Wednesdays, and Friday Evenings, at Eight, commence Dec. 5. Opening of the new Hall, with Lectures by Dr. BACHOFEN, illustrated by the Hydrot-Electric Machine, the most successful ELECTRICAL APPARATUS in the WORLD, on Monday, Wednesday, and Fridays, at three LECTURES ON CHEMISTRY, by J. H. PEPPER, Esq.—A BEAUTIFUL SERIES of FORTY-FIVE COSMORAMIC VIEWS OF RUSSIA and the COSTUMES of the Inhabitants. THE DISLOCATED VIEWS will remain in their reputation, with great interest, see THE OXFORD DRAWING-MUSEUM, as usual. Open on Saturday Evenings, with the American Entertainment and Mr. Waud's Band. Admission 1s.; Stalls, 2s. and 3s.; Schools and Children, under Ten years of age, half-price.

## SCIENTIFIC

### SOCIETIES.

**ROYAL.**—Nov. 30.—*Anniversary Meeting.*—The Earl of Rosse, President, delivered his Annual Address.—One of the Royal Medals was awarded to Dr. Hofmann, for his researches in organic chemistry. The second Royal Medal to Dr. Hooker, for his researches in various branches of science, especially in botany, as Naturalist of the Antarctic Expedition of Sir James Ross, and in an expedition to the eastern part of the Himalaya Range. The Rumford Medal to Dr. Arnott, for the successful construction of the "Smokeless Fire-Grate," and other valuable improvements in the application of heat to the warming and ventilation of apartments. And the Copley Medal to Prof. Johann Müller, of Berlin, for his important contributions to different branches of physiology and comparative anatomy.—After the Address, the Meeting proceeded to the election of officers and Council, and the following were duly elected:—President, The Lord Wrottesley; Treasurer, Col. Edward Sabine, R.A.; Secretaries, W. Sharpey, M.D., G. G. Stokes; Foreign Secretary, Rear-Admiral W. H. Smyth; Other Members of the Council, Neil Arnott, M.D., Rear-Admiral F. W. Beechey, T. Bell, Sir Benjamin Brodie, Bart., Charles Darwin, Warren De la Rue, The Earl of Harrowby, A. W. Hofmann, Ph.D., T. H. Huxley, J. Miers, J. Paget, Rev. Baden Powell, The

Earl of Rosse, R. Stephenson, W. Tite, C. Wheatstone.

**GEOLOGICAL.**—Nov. 15.—Mr. Hamilton, President, in the chair.—Mr. F. Galton was elected a Fellow.—"On the Geological Structure of Mont Blanc and its Environs," by D. Sharpe, Esq. Mont Blanc has been described by various authors as consisting of gneiss, or stratified granite, with the strata vertical on a line which runs along the axis of the chain, dipping towards it on both sides of this line, and overlying the secondary rocks which are seen in the Valley of Chamounix and Val Ferret; so that a transverse section shows a fan-shaped arrangement of the whole mass. But Mr. Sharpe's examination convinced him that on neither side of Mont Blanc does the gneiss really lie over the secondary beds; and he explains the error to have arisen from the secondary beds at the base of the chain nearly corresponding in dip with the foliation of the gneiss of the chain, and the observers having overlooked that this correspondence was due to other causes. Thus Mr. Sharpe points out, that on the west the parallel chain of the Aiguilles Rouges has been disturbed since the elevation of Mont Blanc by masses of igneous rock, which have raised the beds on the western side of Chamounix more than those on the east side, so that the whole of the beds of the valley dip toward (but not under) the gneiss of Mont Blanc. On the Piedmontese side of the chain the beds of Val Ferret and Allée Blanche are raised into a saddle, which gives those on the side of Mont Blanc the same fallacious appearance of dipping under the gneiss for a part of their course; whilst at the well-exposed section at the Col Ferret, they are seen to rest on the gneiss. Mr. Sharpe disposes of the previous assertion, that granite also rests on the stratified beds at La Saxe, near Courmayeur, by pointing out that the so-called granite which overlies the slates is in reality a slate rendered semi-crystalline by metamorphic action, but which still preserves its stratification distinctly. By ascending the Mer de Glace, a section is obtained of three-fourths of the chain of Mont Blanc, which can be completed by visiting the valleys on its eastern flank. The chain proves to have two lines of vertical foliation, about one mile and a half apart, extending along its whole length, and separated by a narrow anticlinal axis. By combining his own observations with those recorded by Saussure and others, Mr. Sharpe traces the central axis in its course northward to the Rhone, and southward to the Col du Bonhomme; and traces for nearly the same distance several other parallel anticlinal axes on each side of Mont Blanc. He points out that, where the crystalline rocks are overlaid on their line of strike by slates of sedimentary origin, the cleavage of the slates is on the continuation of the planes of foliation of the gneiss and mica schist; and where the slates lie against the sides of the crystalline mass, their cleavage-planes combine with the planes of foliation of the crystalline rocks to form anticlinal axes of considerable regularity; which confirms the opinion, first announced by Mr. Darwin, and then illustrated by Mr. Sharpe, by observations on the highlands of Scotland, that the cleavage of the slates and the foliation of the crystalline rocks were due to the same cause. In the chains of Mont Blanc and the Aiguilles Rouges, and also of the Bernese Alps and the St. Gotthard, the vertical lines of foliation usually run along the highest ridges of the mountains, and consist of harder and more compact rock than the anticlinal axes which for the most part lie along narrow valleys. In the group of Monte Rosa and in the Ticinese Alps, on the contrary, the foliation forms broad arches, in the centres of which the rock is as compact as, and often more so than along the flanks of the arches. This difference of structure accounts for the great difference in the features of these districts; the former arrangement producing the elegant peaks, often bounded by mural precipices, of the neighbourhoods of Chamounix, &c.; the latter giving us the massive grandeur of Monte Rosa.—"On Glacial Traces on the Rock of Dumbarton," by Capt. L. Brickenden.—The hard whinstone composing the Rock of Dumbarton is in certain parts worn

into fissures, coinciding with the divisional planes of the whinstone. One of these crosses the centre of the rock, with a considerable depth; and on the sides of this fissure, which now forms a narrow passage of approach to the buildings on the rock, the striae and abrasions were observed which constitute the subject of this notice.

**ASIATIC.**—Nov. 18.—The Right Hon. Holt Mackenzie, in the chair.—Lieut. H. Williams, R.E., was elected a Resident Member.—A short paper was read from Col. Rawlinson, which was written for the purpose of remedying the confusion introduced into some later portions of Assyrian history, by certain views advocated by the Rev. Dr. Hincks. The Colonel begins by stating his general agreement with the Doctor as to the chronology of Sargon and Sennacherib; but observes that they both take their stand on Ptolemy's Canon, which may possibly require astronomical correction, and that he awaits the rectifications which Mr. Bosquet is proposing, and has already applied to the eclipses of Thales and Hezekiah, before he can undertake to support or modify his published views. In regard to the successors of Sennacherib, the Colonel is inclined to admit that he had two sons, of whom the second is the Esar Haddon of the Bible; and he enters into some discussion of the reasons which induced him to do so, but which could not be made apparent without the cuneiform character. With regard, however, to the three sons of Esar Haddon, whom Dr. Hincks advocates, he records his entire dissent. There is but one son named in the inscriptions, viz. Assur-bani-pal; and the names read as those of the brothers of Assur-bani-pal are, in fact, only readings of the same name. This question, like the other, cannot be understood without the cuneiform character; and, for that purpose, the paper will probably be printed in the Society's Journal. In the mean time it is sufficient to record the results of the Colonel's investigation that there was but one son. Col. Rawlinson further remarks on the name and attribution of Nabopolassar, the father of Nebuchadnezzar, being given by Dr. Hincks to certain characters which were read by himself three years ago as Nabonidus,—a reading which has since been confirmed by a hundred examples on bricks and cylinders. The Colonel concludes his paper by announcing that in the south-east palace of Nimrud many reliefs have been recently dug up containing the name of the grandson of Esar Haddon, or son of Assur-bani-pal. He would provisionally read it Ashshur-emit-ili. This king must have reigned from 645 to 625 B.C., therefore, during the Scythian invasion, and at the destruction of Nineveh by the Medes.—A communication was also read from Prof. Wilson, consisting of a correspondence between himself and Sir John Bowring, upon the subject of the Buddhist books known to have been carried from India, and translated into Chinese, in the first six or seven centuries of the Christian era. Sir John has taken up the inquiry with much zeal, and with the assistance of Mr. Edkins,—a gentleman who is devoting himself especially to this particular field of Chinese literature, has succeeded in obtaining copies of several of the works in question. These works have been sent to England, and with them some notices of their contents. They are of an interesting character, but are evidently not among the most ancient of the Buddhist authorities. One of them is said to be a Chinese version of the work translated from the Sanscrit, under the title of "Le Lotus de la Bonne Loi." Inquiries for other works of this kind are being actively prosecuted; and it is extremely desirable that no time should be lost as the Tai-ping-wang people (the insurgents) destroy all libraries and books excepting their own, which are compositions of the most vulgar character.

**SOCIETY OF ANTIQUARIES.**—Nov. 23.—Admiral Smyth, V.P., in the chair.—Mr. Boreham exhibited a fine specimen of an Anglo-Saxon sword found in Kent.—Mr. Spiller exhibited a glass drinking cup found in the same grave.—Dr. Diamond presented twelve photographic views taken by himself in Scotland and parts of England.—The Secretary read an account of some rings and coins of

Henry the Second found at Worcester.—The Secretary also read an account of his researches in Kent, Wilts, and Hants, during the autumn vacation.

ROYAL SOCIETY OF LITERATURE.—Nov. 22.—Sir John Doratt, V.P., in the chair.—Mr. Hogg read a paper, 'On an Assyrian Mound and Bas-relief near Damascus,' for details concerning which he was indebted to the Rev. J. L. Porter, M.A., who resides at Damascus.

NUMISMATIC.—Nov. 23.—W. D. Saul, Esq., in the chair.—Mr. Vaux read a paper communicated by Col. Leake, 'On the Origin of the Monetary Standards of Ancient Greece.'—Mr. Evans read a paper, 'On the British coins inscribed BODVOC,' which he proved could not have been struck, as was formerly supposed, by Boadicea, Queen of the Iceni.—Mr. Pfister exhibited a very fine contemporary medal of Michael Angelo, made in A.D. 1562, by the well-known goldsmith and sculptor, Leo Leoni.

METEOROLOGICAL.—Nov. 28.—Dr. Lee in the chair.—Rev. H. Gardiner, Rev. J. Woolley, Dr. Buist, Dr. G. F. Burder, Dr. Merryweather, Dr. Paine, T. Collis, F. W. Doggett, E. Hughes, W. Ingram and R. C. Kemp, were elected members.—'On the Weather in Connexion with Aphis Blight, and Growth of Hops,' by F. W. Doggett, Esq.

ETHNOLOGICAL.—Nov. 8.—Dr. Conolly, President, in the chair.—Dr. M'Nicholl, Lord Londesborough and Mr. J. M'Clelland were elected Fellows of the Society.—'On the Location of the Ancient Chaldeans,' by the Rev. E. Hincks, D.D., was read. The difficulties of the question and the various opinions on the subject were briefly stated.

INSTITUTION OF CIVIL ENGINEERS.—Nov. 28.—J. Simpson, Esq., President, in the chair.—'A Description of the Coffer-dams used in laying the Lines of Water-pipes from Twickenham to Richmond, crossing the River Thames,' by Mr. G. J. Munday.

SOCIETY OF ARTS.—Nov. 29.—W. Hawes, Esq., in the chair.—'On Unused and Unappreciated Articles of Raw Produce from different Parts of the World,' by Mr. P. L. Simmonds.—'On the Influence of Climate on Production,' by Mr. A. G. Findlay. The author considered that the nature of raw products was dependent on the physical and climatological conditions of their locality. Viewed in this way, we should see that in certain corresponding portions of the globe there would be a similarity of animal and vegetable products resulting from these physical relations; and supposing that it be desirable or necessary to seek for an increased supply of any particular class of products, it might certainly be found in other localities perhaps untried, corresponding to these, from which it might have been previously derived. It was by no means intended to assert that this class alone would be found as a staple produce; nature seemed to demand a rotation of products, and perhaps it was to this cause that the migrations of commerce, singular in their aspect, had arisen. The producing powers of a country had declined from the fact of but one article, in lieu of many, being cultivated.

INSTITUTE OF ACTUARIES.—Nov. 27.—Mr. Farmer, V.P. in the chair.—Four gentlemen were elected Associates.—A Catalogue of the Library, prepared by Mr. Wheatley the Bibliographer and Librarian, was laid on the table, and the chairman explained to the meeting the principles upon which it was compiled.—'On the Relation which should obtain between the Amount Assured on Lives and the Sum Reserved at the Expiration of given Terms to meet it,' by Mr. Jellicoe.—The author, after stating his belief that the old method of valuation by means of annuities involving the rates of premium charged was at the present day admitted to be erroneous and pretty generally abandoned, observed, that there was still some difference of opinion as to the mode of carrying out the more correct one: some persons advocating the omission

altogether of that part of the estimate which had reference to the value of the marginal additions— $\phi(1+A_x)$ , and others preferring the exhibition of it together with that which comprised the liability under the sum assured ( $P_{x+n} - P_x$ )  $(1+A_{x+n})$ . Reasons were given which went to show that the latter system was the preferable one, and it was proposed to obviate some objections which were urged against it by familiarizing the public mind with the following considerations:—It was shown that under ordinary circumstances the part of the liability first above mentioned was at the very outset of a company upwards of 14 per cent. of the sum assured, with a tendency to decline as years rolled on, and that the second part commenced at about 14 per cent. of that quantity, increasing as rapidly as the various contracts became of greater duration. The increase in the relative amount of the total liability was however checked by the slow rate at which the average duration of the contracts proceeded, such average duration not having exceeded nine years in some of the oldest societies existing. It appeared, therefore, that under this aspect, in which the full value of the premiums is displayed, the sum reserved to meet the liabilities of an assurance company should at its commencement be not less than 15 per cent. of the amount assured, and that this proportion increased slowly from year to year till it became about double, or 30 per cent., at the expiration of eight or nine years, when there was reason to believe that the average duration of the assurances ceased materially to augment, and the last mentioned proportion consequently became nearly stationary. The following table would exhibit approximately the rates per cent. to be reserved at the end of stated periods, excluding the value of the marginal addition and also including it.—

At End of	Proportion per Cent. of the Sum Assured to be Reserved.	
	Excluding Value of Marginal Addition.	Including Value of Marginal Addition.
1 year	1.499	15.777
3 years	4.592	18.646
5 "	7.837	21.674
7 "	11.210	24.796

The paper led to a protracted discussion.

MEETINGS FOR THE ENSUING WEEK.	
MON.	Royal Academy, 8.—Anatomy, by Prof. Partridge.
	Royal Institution, 2.—General Monthly Meeting.
	Entomological, 8.
TUES.	Horticultural, 8.
	Institution of Civil Engineers, 8.—"On some peculiar Features of the Water-bearing Strata of the London Basin," by Mr. Barlow.
	Pathological, 8.
WED.	Scientific, 8.—Fourth paper on British Agriculture, with an Account of his own Operations at Tiptree Hall Farm," by Mr. L. J. Mechi.
	Entomological, 8.—"On the Crania of the Avars and Hun," by Prof. Retzius.—"Notes on the Negro, and the South American Indians," by General Miller.—"On the Ethnology of the Greeks," by Mr. Cull.
	British Archaeological Association, 8.—Extraordinary General Meeting.
THURS.	Zoological, 8.—General.
	Society of Antiquaries, 8.
FRI.	Philological, 8.
SAT.	Medical, 8.

#### FINE ARTS

Practical Hints on the Photographic Processes on Glass and Paper. By J. B. Hockin. Third Edition.

A most useful little handbook of an art that has grown from a vapour spot to a mammoth, as fast as the escaped genii from the fisherman's bottle. Photographists take portraits, copy engravings, paintings and statues, botanical specimens, and microscopic objects. Photography superintends the barometer and makes it register its own observations. The writer's views are stated in the following extract from his Preface.—

"Certain of those views, particularly that one relating to the influence of an exceedingly, nay, infinitesimally small excess of nitric acid in the silver bath in the Collodion Process, have been arrived at, independently, by other chemical experimentalists, and are now almost generally admitted as true. I have added to the present edition formulae for, and Notes on the Negative Paper and Albumen-

ized Glass processes; and I had hoped to have succeeded in applying to them the same principles which, to the chemical inquirer, are so beautifully apparent in the Collodion process. . . . The Collodion process now leaves scarcely anything to be desired; with ordinarily good light and a double achromatic lens, (the proper approximation to neutrality in the silver bath being observed), the exposure is instantaneous. But in the Paper processes much still remains to be done; the Collodion plate may be kept in an excited condition several hours with but little loss of sensitiveness, and I see no reason why the paper, being treated on the same chemical principle, should not be brought up almost to a similar degree of efficiency and sensitiveness."

#### NEW PUBLICATIONS.

Giotto's Works at Padua. Engraved on Wood by Messrs. Dalziel, from Drawings by W. O. Williams, Esq. Published by the Arundel Society. 'The Rejection of Joachim's Offering'—'Joachim retires to the Sheepfold'—'The Annunciation'—'The Angel Gabriel and the Virgin'—'The Elopement of the Virgin'—from 'The Presentation of the Virgin'—form another instalment of specimens of those early Italian painters who are rising from their graves to revolutionize modern Art.

In the letter-press that accompanies the illustrations, the author, Mr. Ruskin, describes the whole series as illustrating the apocryphal history of the birth and life of the Virgin; two compartments alone of the Arena Chapel being devoted to the portrayal of Christ. There is no doubt that the shepherd-painter must have felt as much pleasure in drawing the sheepfold of Joachim (the father of the Virgin) as David in filling his Psalms with allusions to flocks and herds.

The subjects of Giotto's paintings were taken from the two apocryphal Gospels,—the Protevangelion and the Gospel of St. Mary. Quotations from these Mr. Ruskin has well illustrated by a 'Complete History of the Most Holy Family,' written in Northern Italian of about the middle of the fourteenth century, found among the Harleian MSS. at the British Museum; and appearing to contain versions of the legend followed by Giotto. The English artist has carefully followed the barbarisms, as well as the excellencies of his Italian model,—has copied his work lovingly, patiently, carefully, and above all, humbly. We can, as we look at them, feel, with Lord Lindsay, when he says,—"It is not difficult, gazing on these silent but eloquent walls, to repeople them with the group once, as we know, five hundred years ago, assembled within them: Giotto intent upon his work, his wife Cluta admiring his progress; and Dante, with abraded eye, alternately conversing with his friend, and watching the gambols of the children playing on the grass before the door."

The Reformers. Painted by A. Labouchere; Engraved by W. H. Simmons. Gambart.

THIS is a clever picture of the portrait class, telling its particular story,—historic, but not dramatic. Melanchthon is translating,—Luther is looking up eagerly and polemically,—and the two other attendant faces are earnest and reverent, and very well contrasted. The calm meditation of Melanchthon, the loving St. John of the Reformation, and Luther, the Peter, fiery, vexed, earnest, and impetuous, with something of the sinewy toil-bearing of Cromwell and something of the hypochondriac grief of Johnson,—each lending a portion of his own spirit to the great movement;—the one seeing the love, and the other the terror of God,—the one a destroyer, and the other a builder:—the younger tempering the restless energy of the elder, and restraining him from rushing into ambuscades and snares:—the elder giving impetus to his weaker and more feminine brother in the faith. The picture is well engraved, with equal delicacy and breadth, and is soft, firm, and tender.

#### MR. RUSKIN'S SECOND LECTURE.

THE Lecturer began by defending himself from a charge of wilful misrepresentation, in having asserted that King Alfred, when a boy, was taught reading by his mother, a French princess. He had drawn his knowledge from Sharon Turner, generally considered an authority on such matters. He should, however, repeat that the superior re-

finement drew from going through the scriptural knowledge, always superior to one distinct and vigorous, German, The same question if they to Dame. appreciated French C manesque abacus; the purest G abacus proceeded people for such thin space. I es outline mass of n line of an hairs. A present; h as grass The lectu the mode an outline a thick b and digni This thin such pure Raphael, and, when to the li delighted was a fac left alone what w He was in the singu stance of an ar rain, an painter, that indicated knew wh the rudes ing. Po of attaining a sermon they did from the of Pride, poet wish rapidly a crane's feverish, was the p humour, A few t them, an of a man touches, —a great necessity ritual na by great Satan a missals,

finement of French Art, the inference which he drew from that fact, was quite uncontrollable. In going through a collection of illuminated manuscripts he could, without any previous knowledge, always distinguish the French work by its superior delicacy and refinement. If he found one distinguished by more invention, earnestness and vigour, it was always English,—if equally earnest, but more fettered by precedent, it was German,—if irredeemably coarse, it was Dutch. The same applied to Gothic;—there could be no question that the French Gothic was unequalled if they took such specimens as Amiens and Notre Dame. The reason why it was not sufficiently appreciated in England was the feeling that French Gothic was debased by classical or Romanesque influence, having frequently a square abacus; forgetting that, on this principle, the purest Gothic is the most debased, which has no abacus or capital at all. Mr. Ruskin then proceeded to define an outline. He thought people forgot that in nature there was really no such thing as an outline,—no rigid enclosure of space. Look at a tree: it seemed easy to draw its outline; and, on nearer inspection, it proved a mass of mingled and undefined leaves. The outline of animals was really a thin film of individual hairs. A forest, again, was impossible to represent; how much more so when it became small, as grass upon the side of a distant mountain. The lecturer then proceeded to inveigh against the modern system of representing one side of an outline—the one furthest from the light—by a thick black line, when they all knew the truth and dignity of an outline lay in a hair's breadth. This thickening of an outline was very rare in such pure specimens as he would show them, of Raphael, Albert Dürer, and even of Turner,—and, when used, was used on the side nearest to the light. He believed that many persons delighted in observing simple facts,—and outline was a fact; they could see even in children, when left alone, and not ruined by being taught to draw, what wonderful likenesses they would scrawl out. He was himself often lost in astonishment at the singular skill of those wandering artists, who skinned out profiles on black paper. As an instance of outline, he could show them the figure of an archer drawing a bow, from Claude Lorraine, and one from an old Missal. The older painter, in a few touches, had caught every point that indicated the archer:—the other was tame and unmeaning. In a MS. page he then exhibited he would point to a small white bird in the extreme right-hand corner of the page, so small as to require a microscope to see it thoroughly. He then would exhibit the same of a colossal size. The eye rolled in its socket, and indicated a bird that knew the world—a bird that knew what he was about,—and yet indicated by the rudest lines, every one of which had a meaning. Poets and painters had both a common way of attaining their object, which was to concentrate a sermon into a sight. If they could not do this, they did nothing. He then read some extracts from the Procession of the Passions in the House of Pride, from Spenser's 'Faerie Queene.' The poet wished to convey the impression of gluttony rapidly before the eye, and he painted him with a crane's neck,—filthy, and seated on a swine, feverish, loathsome, and dripping with sweat. It was the peculiar character of English Art to excel in humour, and when at play to throw off grotesques. A few touches alone could convey these: elaborate them, and the effect was as tedious as the words of a man straining after effect,—a few outline touches, and no more. But look at Stothard:—a great mind spoiled by convention and the necessity of teaching. He tried to represent spiritual nature, not by a few hints and touches, but by great anatomical development. He gave Satan a neat shoe to foot the fiery marl, and was very particular about the size of his calf.

With regard to illumination, Mr. Ruskin believed what was wanted was to draw attention to the text, and not to draw the eye from it. They did not want the best artists and perfect pictures. There were no instances of great artists painting missals, except one or two by Perugino and Leo-

nardo da Vinci, which were hoarded as curiosities and kept out of sight.

Speaking of colours, Mr. Ruskin remarked that as a rule, great colourists seemed sensual,—even Correggio having painted subjects unfit for the pencil. Pure outline seemed to him like clear articulation,—outline and colour like clear articulation and singing,—and outline, colour, and light and shade to combine in one man seemed to resemble the talent that could manage an orchestra. No one could ever attain the variety of colour. There were a million tints in a human cheek; and no colour could be natural that had not variety. The Lecturer then proceeded to defend himself against the charge of not being practical. He had been the whole of his life endeavouring to explode ideal fallacies and replace them with practical truths. He concluded by advising his hearers who practised illuminating to pursue a truthful and grand system of labour; being assured that they would thus secure honour among men, and earn the reward of self-approbation.

The next lecture will be on Colour.

**FINE-ART Gossip.**—We are glad to hear that the Arundel Society—so reforming and useful to Art—prospers. Long sheltered at Messrs. Colnaghi's, they are now going to take rooms in Bond Street. We hope, in time, the Society may form an Art-club, and hold Giottesque soirées.

Mr. Rickman is announced to lecture at the Architectural Association 'On Classic Mouldings.'

Mr. Thrupp's statue of Wordsworth is literally entombed in the baptistery of Westminster Abbey. An inapplicable quotation from the Ecclesiastical Sonnets, alluding to the Abbey and not to the poet, is stuck up near. The statue is poetical, but conventional in costume, and the expression not so like as we could wish. The poet is represented seated on a bank,—his head bent, and one leg crossed over the other.

Mr. Mercer, a practical designer, calls attention to a mistake which appears in a popular magazine, and is generally shared, we think, by the outside public,—as to the present position of artistic design in England, and the dependence of our manufacturers on the skill of the Parisian artist. Mr. Mercer, writing to a local paper, says:—"Fraser's Magazine for the current month, in an article entitled 'Painting in England,' writes:—'A very few years ago, ere yet our schools of design had arisen, no original patterns of any kind were issued by the hand of the English artist. It was impossible that an Englishman could make a skilful design. But, in 1854, "nous avons changé tout cela," and the manufacturer no longer makes his perennial trips to Paris, in search of novelty and fashion.' Practical acquaintance with this subject enables me to state that, so far is the latter part of this extract from being correct, that the business transacted by English, and more especially by the Manchester, manufacturers with Parisian designers, is in no degree less extended than it was some years ago. I feel confident that I do not make an exaggerated calculation, when I state that at least 20,000*l.* is now annually expended on the purchase of French designs and French échantillons by our English printers. The number of designers' ateliers in Paris have rapidly increased during the last two or three years, owing, as we may be sure, almost exclusively to the great encouragement afforded them from the sources just mentioned. Paris, in spite of all its social and political changes—the city of revolutions—is still as pre-eminently the central emporium of fashion and of taste, as it was ere a single school of design existed in this country. The writer of the above extract is not only totally wrong with regard to facts; he is equally far from the truth in his inferences respecting the influence which he supposes schools of design to have exercised on the industrial art of this country. Up to the present period, the Art-education, commenced but a few years ago in our schools of design, has been little more than a series of experiments: changes of systems and masters, disputes between the government inspectors and local councils, the difficulty of assigning a proper place to the teach-

ing of Art in its connexion with manufactures, have been till very lately the leading characteristics in our efforts to improve the artistic capabilities of the English designer. And, indeed, how could it have been otherwise in a country where scarcely anything had ever been previously attempted in a similar direction, and where a comparatively new and difficult problem had to be encountered in the attempt to apply a higher standard of Art to the limited executive conditions of our various industrial productions? To imagine that, out of such mere beginnings, a new class of designers has already arisen, equal to the French, whose schools of design and galleries of paintings have been in existence, free and open to all, for such a long period, is paying a higher compliment to our progressive capabilities than the most favourable view of the facts will justify. By far the greater number of our present designers have never received any teaching whatever in these schools; the great number of the students consists of those who are learning the business, and who have not yet gained the position of actual designers; when the transition from this apprenticeship stage has been passed, and a class of English designers arises who have received their education in these schools, then it will be soon enough to seek for the fruits, and to criticize the principle of our present attempts for the improvement of Art. That we may be allowed to be very sanguine with respect to the consequences, is admirable; but that we should already seek for them, may, even profess to find them, only proves our inexperience of the slowly operating character of all great and real educational advancement. For any improvement that may have manifested itself of late in industrial design, we are indebted not to our own schools, but to the increased union of English capital and Parisian taste, to the introduction into this country of French workmen, whose superior productions have stirred up a spirit of emulation amongst English designers, as complimentary to the former as it has been beneficial to the latter."—This explanation and admission seems to us just and reasonable; and not only applicable to the remarks on which it is based, but also to popular Art-criticism in general. In these matters we have not yet learnt the virtues of patience.

#### MUSIC AND THE DRAMA

**SACRED HARMONIC SOCIETY.**—Exeter Hall.—Conductor Mr. COSTA.—The SEASON will COMMENCE on FRIDAY NEXT December 8, when will be revived Handel's Oratorio, 'DEBORAH.' Principal Vocal Performers: Madame Clara Novello, Miss F. Huddart, Mrs. Temple, Mr. T. E. Williams, and Herr Förster. Price, 1*s.*, 2*s.*, 3*s.*, 1*g.*, 1*g.* 6*d.* Subscription is One, Two, or Three Guineas per annum, entitling to admission to the weekly rehearsals, held in the Large Hall, on Friday evenings. Attendance is given daily, at the Society's office, No. 6, in Exeter Hall, for the receipt of Subscriptions and sale of Tickets; also on Friday Evenings, from Seven till Ten o'clock.

**BACH SOCIETY.**—'The Passions-Musik.'—In the Athenæum of the 15th of April [ante, p. 469], an attempt was made to offer some character of this far-famed work, which was then, for the first time, brought forward in England. Return to it on Tuesday evening, after intermediate study of the score, gave us nothing to unsay, but rather strengthened our belief that, with all its merit, its grandeur, its expression, its ingenuity, the 'Passions-Musik' is a piece of Art more largely to be enjoyed by the technical student than by the poetical amateur,—that the ear, when hearing it, is often arrested by contrivances where the general effect should have precluded the possibility of such deliberate examination,—that the voice in it is too largely treated as an instrument among other instruments, and not as the main exponent of the theme, to which all other musical powers should be subservient. Hence, there seems to us a vast distance betwixt this work and 'The Messiah.' Even Bach's recitations, which the initiated bid us to admire without stint, are crude and harsh, as compared with Handel's,—grave and pertinent, we concede, but wanting that tenderness and beauty which a finer knowledge of the uses and effects of the voice would have given. Betwixt the airs of the two oratorios there is, of course, no comparison.—Thus much in separation of works,

which have been occasionally classed together; but for the student, how admirable is this Service-Cantata—how fresh,—how vigorous,—how learned without conceit,—how various,—how little antiquated! Gratitude is due to the *Bach Society*, for the rude sketch by which a production so individual and interesting has been represented to us. But a Society cannot always live on gratitude. It is to be wished that this body would improve a little faster; and that its conductor would show himself more competent to overrule a correct chorus and a poor orchestra than he did on Tuesday. A *bâton* more languid and vacillating than his we have not met for many years. Certain indulged mannerisms seem to have generally modified his musical sense, and to have brought on a carelessness as to attack and accent, which produced an odd result. The members of the orchestra, feeling in nowise controlled, and not daring to trust themselves from one phrase to another, accented every note, after the fashion of country players when they make a show of their powers of reading at sight. Were the music of Bach well known, or were Mr. W. S. Bennett unknown, the impression of fatigue and dissatisfaction caused by their uneasy jerking, would have passed unnoticed; but when the occasion was one of such great interest, and when the presiding influence came from one of such high standing, there can be no cause for concealing the truth.—The solo singers were, with small exception, the same as on the former occasion. The concert-room was crowded.—With due preparation, in its present shortened state, 'The Passions-Musik' may be occasionally given, and must be always admired. We imagine, however, that certain portions of Bach's Mass in B minor show the grand and inventive German composer in a higher strain of inspiration.

**HAYMARKET.**—Mr. Bayle Bernard has been successful with his new drama at this theatre. It is entitled 'The Balance of Comfort,' and, we believe, is not indebted to the French for its plot or dialogue. The idea is sufficiently ingenious. A married couple, who had been acquainted from infancy, but differently brought up, find out that their tastes and dispositions are incompatible,—the husband craving for excitement, which had been denied to his boyhood, and the wife seeking seclusion, having been worn out by the system of fashionable visits. A separation had become needful. The husband travels,—and the wife retires to the country, in the character of a widow. Time accomplishes the necessary modifications of character for both parties; and, on the husband's return, after two years' absence, affairs are in such a condition as to facilitate a reconciliation. The due mean between the two extremes has been practically reached, and *Mr. and Mrs. Torrington*, after a little sparring, flirtation, and a few jealousies, are comfortably re-united on the principle of "the balance." The development of these characters and situations was confided to Miss Reynolds and Mr. Howe, who were sufficiently careful in their interpretation of the incidents and emotions. The piece is one of the author's best compositions,—the dialogue and situations being skilfully treated. Whenever Mr. Bernard takes pains, we are sure of a good drama from his pen; but there is a sturdiness in his wit and humour which implies much intellectual preparation. There is, indeed, a considerable amount of philosophic thought involved in the structure and development of this little drama.

On Saturday, Mr. Buckstone made his re-appearance, and was well received, in his character of *Master Geoffrey Wedderbourne*, in Mr. S. Coyne's comedy of 'Presented at Court.' He supported the part with more than his usual spirit; and marked with such accuracy the phases of the drinking scene with *Devonshire Tom*, alias the Earl of Rochester, that another Winslow might readily compose an 'Anatomy of Inebriety,' by means of an analysis of Mr. Buckstone's performance. The marvellous elaboration of this scene is, indeed, a thing to be studied—but the subject is ill timed.

**LYCEUM.**—This theatre re-opened on Monday with what may be considered a very humble endeavour, —namely, two old pieces, 'The Game of Speculation' and 'My Fellow Clerk,' with a version from the French ('Une Soubrette de Qualité') by Mr. William Brough, under the title of 'The Comical Countess.' This affair is a mere trifle, commonplace in its treatment and inconsistent in its incidents. The Countess is a lady of rank who had been a waiting-maid and cook, has not yet learnt how to spell correctly, and yet successfully assumes in the end the disguise of Madame de Parabère, discourses learnedly on duelling, and, in the course of other incidents, delivers herself with elegance, spirit, and wit. Her conduct throughout is distinguished by qualities which pre-suppose proper breeding and education;—and this mock portraiture is preserved as a rule, only at wide intervals interfered with, when the playwright suddenly beheads himself of the *soubrette* element supposed in the conception, and throws in a dash of vulgarity. What here has been treated as the exception should manifestly have formed the principle of the structure. All the blame, however, does not apply to the author, Miss Talbot, as the *Countess de l'Espalier* being about as inadequate a representative of the part as could well be conceived. But much of it, nevertheless, does, since Mr. C. Matthews, who had to support the character of the *Chevalier de Vilbrac*, disguised as a footman, laboured under a similar inconvenience, and performed with a degree of nervous uncertainty that was painful. The contrast of the *soubrette* countess and the chevalier flunkie was not ill designed, but the execution was lamentably deficient. "One touch of nature," however, redeemed the piece. The lady had been the attendant of the Chevalier's aunt,—and at that early period of his life, he had conceived an affection for the *soubrette*, who now, as a nobleman's widow, penetrates the disguise, and recognizes her former lover. She contrives the means of re-awakening his early feeling, and successfully soliciting a declaration of love. The progress of this unfolding—the steps of this revival of sentiment—together with the various shades of emotion implied and expressed—were all effectively managed. The manner, moreover, in which the Chevalier is worked up to the necessity of fighting a duel, while abominating the principle of duelling, is skilful; but the moral, showing that there may be occasions on which such personal conflicts are justifiable, does not seem to us to be imperatively called for, and has more reference to French than to English manners. It is this continual false reference which renders these French dramas unfit for the British stage. Mr. Brough would have done more wisely in drawing on his own invention and his experience of national manners.

**MUSICAL AND DRAMATIC GOSSIP.**—We have received the following note from Mr. Smith, the lessee of Drury Lane Theatre.—

"November 30, 1854.

"May I ask of your courtesy and sense of justice the insertion of the following reply to your notice of the advent of 'L'Etoile du Nord' at the Theatre Royal Drury Lane. Without entering into the question here of authorized or unauthorized translations, I beg to say that in the version which I am about to produce the original (musical) text is strictly adhered to. It has been rendered from the French by a gentleman who, I believe, even the London publishers of Meyerbeer's work will endorse as perfectly competent to the task. It is from the pen of the same musician who adapted the 'Semiramide' and 'Sonnambula' for Miss Adelaide Kemble at Covent Garden, the 'Lucia di Lammermoor' for Duprez at Drury Lane, 'The Crown Diamonds' for Anna Thillon at the Princess's, and fifty other well-known successful lyrical works for our principal London houses. With regard to his dramatic capability, this same gentleman is also the author (call it adapter, if you will) of 'A Bachelor of Arts,' 'A.S.S., &c. &c., and many other 'hits' at our best theatres. And he is, moreover, at this very time, I am informed, writing, in order, several sets of words to Benedict's music for the very house (Cramer, &c. &c.) who are the 'London publishers' of the very 'L'Etoile du Nord' in question. Surely this is a sufficient guarantee for the quality of what you term my unauthorized translation. You also say you have heard that I 'being unable to secure a legitimate full score, the music will be re-arranged for the Drury Lane orchestra from the piano-forte copy of the opera.' I am sorrowfully happy to assure you, that your hearing is bad in this instance. Meyerbeer's own instrumentation will be given; for I have a copy of his orchestral score in my possession. In conclusion, believe me,

when I assert in all sincerity that it shall not be my fault if the great German's great work is not done full justice to. No expense or care shall be spared to effect it. My poor *Babylonian tragedy*, too, is subjected to a side cut from your theatrical critic's lash,—who hopes that the *Lycœn* will escape the contagion of such "dismal doings." And yet your same number of the *Athenæum* opens with a review of no less than four columns on the 'Monumental Histories of Egypt, and the Ruins of the Temples and Tombs.' Now if you find readers who take an interest in the mere perusal of what you yourself call "imperfect data" and crude speculations with regard to Egypt, may I not hope to find people who will be interested in seeing truthful and artistic pictures of Assyria? I think it is hardly fair that my efforts should be cried down, and audiences (which, Heaven knows, are difficult enough to gather together) prejudiced against a work, before any opportunity has been afforded for the slightest examination of its merits.—I have the honour, &c.,

"E. T. SMITH,

"Lessee of the Theatre Royal Drury Lane."

—We have only a few words to add to this explanation. In the first place, we are glad to learn, from such authority, that M. Meyerbeer's original musical text is to be strictly adhered to at Drury Lane; and that his orchestral score is to be employed. Mr. Smith waives the question of authorization:—on that point, therefore, we say no more at present. His translation will be judged when the opera is produced. With regard to "the poor Babylonian tragedy," the epithet "poor" is Mr. Smith's own, not ours—the reference in the *Athenæum* being to the question of probable liveliness, not to that of merit. We have not "cried down"—not affected to judge the play as a work of literature,—as we think Mr. Smith will see if he will turn again to what we said on the subject.

With several military bands, a transparency, and red curtains, M. Jullien, at Drury Lane, manages to produce sensations of warlike pleasure in his new quadrille of "the Allied Armies." So long as this is the case,—so long as Drury Lane Theatre is crammed from floor to ceiling, it matters little to him, we imagine. But in former years, M. Jullien used to respect his programme better than he seems inclined to do in 1854. What has become of some of the artists promised? Is Signor Bottesini reserved for next week, which is the last of M. Jullien's Promenade season?

A new organ, built by Messrs. Bevington, for St. Martin's-in-the-Fields, was opened (as the old English phrase runs) on St. Andrew's Day, by Mr. Hopkins. The scale of this instrument may be judged from the published specification, pointing out that "the organ contains three manuals from cc to c in alt (56 keys) and pedal organ, 2½ octaves (30 keys); two pairs of double-action bellows, and 50 register stops."

The coming performance, in support of the Patriotic Fund, of 'Macbeth' at the St. James's Theatre, by amateur gentlemen, assisted by Miss Glyn, Miss Cicely Nott, and Mr. and Mrs. Howard Paul, with a chorus, consisting of some members of the *Sacred Harmonic Society*, and the members of the *Amateur Society* as orchestra, hardly requires recommendation to the many amateur actors now in London, who will be interested to see how other amateurs act.—The *Sentinel of the Alma*, which has very properly been withdrawn from the Haymarket bills.

Certain recent proceedings in our Bankruptcy Court have revealed matters too instructive to be passed over. We allude to the disastrous issue of the Drury Lane Operas, resulting in a loss exceeding eight thousand pounds, and the ruin of the manager,—if ruin that can be called, for one who commanded management with one hundred and fifty pounds for capital! The readers of the *Athenæum* may recollect that, from the first [ant, pp. 499, 532, 564, &c.], we questioned the success of this speculation,—standing almost alone in our estimate of the value of the performances, and of the artists who appeared; and unshaken by the tremendous applause of the crowded audiences assembled. The operas were badly given,—for sufficient means to perform them well were wanting,—and we have never seen bad performances remunerate their "undertakers" in England, however strong be the means taken to prop and to praise them. Some of the facts which were drawn out during Mr. Jarrett's examination, may be grouped. Mr. Jarrett stated "that the under-taking proved unsuccessful at first from the de-

layed arrival engaged," unphantomously noise print. The season, Bury, —ap Jarrett's p for the tre since it w performance w that Mr. W interest in abuse of frable purposes us, that our past m any future s we repeat, London, forcing the

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—since, ove Lady's theatrical in subject of D significant m of the even roared thro a fierceness ciously res

layed arrival of the German artists who had been engaged." Now it was "at first" that the triumphant success of the undertaking was most loudly noised abroad, in private, in public, in print. The two German artists who did not begin the season, — Madame Rudersdorff and Mdlle. Bury, — appeared so early, that we fancy Mr. Jarrett's plea must have been put forward as an after-thought. The only real money made for the treasury was made by Mr. Sims Reeves, since it was stated that "before that gentleman became ill, the profits on the nights of his performance were about 60*l.*" — It was elicited, too, that Mr. Wood, of Edinburgh, who had a limited interest in the speculation, protested against the abuse of free admissions to fill the theatre. — We do not merely set down these things for the justifiable purpose of satisfying those who put faith in us, that our past censures were not frivolous, and our past misgivings not vexatious; but to assist any future speculators with a few conclusions drawn from experience. Such persons may be satisfied, we repeat, that no bad entertainment, offered in London, can escape ruin; and that a good entertainment is not to be made out of a bad one by forcing the appearances of popularity.

From the recorded proceedings in the Exchequer Chamber of the 29th ult., "*In re Hughes v. Lumley*," we learn that an attempt has been successfully made by "an action of ejectment to recover possession of *Her Majesty's Theatre*"; some one having been found valiant enough to offer 9,000*l.* a year for the lease of the property. We may, therefore, it is possible, see the strife betwixt the two theatres recommenced in 1855.

The history of M. Fould, the French Minister, in connexion with the French theatres, proceeds towards its development. We have purposely circumscribed our notices of ministerial interference to those cases which have been substantiated in print. We have but distantly touched the more delicate question of the dealings of the higher powers with journalism,—though the *Boulevard des Italiens* has been ringing with anecdotes difficult for a gatherer of tidings to resist,—especially since close inquiry confirmed report, that the Ministry tampered with "private judgment," not merely in what should be written or withheld, but also in the choice of the minions from whom praise or blame was to be commanded. One case referred to, we observe, has got into the American musical journals; but this there is no need to particularize. The matter was, the other day, brought to an open issue in the case of *La Presse*. In the number of that journal for the 23rd ult., was published a copy of a letter from the Administration of the *Grand Opéra*, of which the following is the substance:—On the 19th ult., the Administration addressed to the journal an "article-réclame," announcing the re-appearance of Mdlle. Cravelli at the *Grand Opéra* on the 20th. Subsequently, as no number of *La Presse* containing such article was sent to the theatre, the Administration wrote for explanations. To this the Editor of *La Presse* replied, that whenever he wishes to hear an opera he can pay for a stall,—that hence the Administration had no claim of courtesy on him for the insertion of "articles-réclames";—that his price for publishing them, which he is willing to do, as advertisements, is three francs a line; that, on the other hand, if the Administration of the *Opéra* wishes to read *La Presse*, that paper is purchasable at fifteen centimes a number. Can anything be much worse than for government establishment to be exposed to such a contemptuous rebuke?—We wait with curiosity to learn what next will occur in this Cravelli matter,—since, owing to the arrogance and blindness of the Lady's abettors, it has been raised from a theatrical impertinence to almost the importance of a trial of state influence. Meanwhile, the sarcasm of M. Berlioz, in his *feuilleton*, on the subject of Mdlle. Cravelli's re-appearance, are as significant as the silence of *La Presse*. As "lions" of the evening, says M. Berlioz, Mdlle. Cravelli roared through the womanly part of *Valentine* with a fierceness befitting her position, which was ferociously responded to by her audience. Betwixt silence and sarcasm, this ill-advised young person

will have difficulty in recovering her ground, let her be ever so potentially forced upon the managers and the public of Paris.—We have heard that what was thrown out last week as a whimsy, proves to be a fact, and that Madame Medori is in Paris; having been summoned thither to replace Mdlle. Cravelli.—Signor Verdi's forthcoming opera is to be entitled "*Les Vêpres Siciliennes*,"—a dismal subject enough!

The Germans are capricious in their choice of subjects for music and drama. They will tolerate on the stage, for instance, the story of '*Judith*', as arranged in a tragedy by Herr Hebbel; while, on the other hand, if a sacred *Cantata* is wanted, they have recourse to some secular character of history, like John Huss, who has been set and sung in an *Oratorio*, we perceive, at Berlin. The composer of the music is Herr Schneider.

Mdlle. Rachel has appeared in a new one-act tragedy, '*Rosemonde*', by M. Latour de Saint-Ybars. The scale of the work precludes the possibility of its being much more than a sketch. But the great tragic actress is understood to have stipulated that every new part which she is to undertake shall be a short one. In spite, however, of the concentration of horrors effected in '*Rosemonde*' to oblige her, Mdlle. Rachel failed in making the first representation attractive, and is said by the French journals to have fallen into hysterics when the curtain fell, and to have declared that she will play in no more new plays.—'*Le Comte de Laverne*',—a new five-act drama, by M. Maquet, founded on the novel of the name, and introducing *Madame de Maintenon* as a principal character,—has been entirely successful at the *Théâtre Porte St.-Martin*.

#### MISCELLANEA

*Lord Cockburn's Library*.—The sale of the books belonging to the late Lord Cockburn took place, last week, at Messrs. Tait & Nisbet's. His Lordship had collected into volumes the contributions of many of the chief writers in the *Edinburgh Review*, from the pages of the *Review* itself; the prices of some of these we place at the head of our brief list of a few of the more remarkable sales:—"Holland House," Allen's *Tracts and Contributions to the Edinburgh Review*, 7*l.* 7*s.*; Lord Brougham's Contributions to the *Review*, 6*l.*; Macintosh's Contributions and Tracts, 3*l.* 13*s.*;—*Macaulay's*, 4*l.* 7*s.*—Sir Thomas Dick Lauder's Works, 8*l.* 8*s.*;—Sir David Lyndsay's *Heraldry*, 5*l.* 5*s.*,—the Land of Burns, 9*l.* 19*s.* 6*d.*,—the reprint of the knightly tale of Golagrus and Gawan, from the edition by Chepman and Myllar, 4*l.* The complete set of the *Bannatyne Club* books was bought by Lord Panniere for 14*l*—a collection of the original editions of the works of Defoe brought 4*l.* 17*s.* 6*d.*,—the unique series of tracts on the Burke and Hare murders produced 9*l.*—eight volumes of original editions of Fuller's works were knocked down for 4*l.* 12*s.*,—a set of the works of the late T. F. Dibdin, the *Bibliomanie*, 28*l.* 1*s.* 6*d.*,—seven volumes of Baskerville's Classics, 11*l.*—a large-paper copy of Billing's Ecclesiastical and Baronial Antiquities, 9*l.* 9*s.*,—a collection of Cobbett's Works, 7*l.*—the *Biographie Universelle*, 20*l.* 10*s.* 6*d.*,—the *Encyclopédie* of d'Alembert and Diderot, 15*l.* 15*s.*

*The Cholera*.—M. Dausse has presented to the Academy of Sciences in Paris a letter, in which he describes the visit of the cholera to Mens, Bourg d'Oisans, and, above all, at Rivier d'Allement, quite upon the high ground of the Alps. At Lamure, where the air is keen and pure, the epidemic destroyed 280 lives. But the most remarkable observation made by the above gentleman is, that the swallows left Grenoble directly the cholera appeared there; and that directly it left the town they returned to their old quarters. During the two months in which the cholera raged at Grenoble M. Dausse did not see a single swallow there. These observations may be of service to the gentlemen who have studied the atmospheric phenomena which attend the outbreak of cholera. Happy the house where the swallows build, therefore.

To CORRESPONDENTS.—J. D.—K.—II. S.—J. L.—received.

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WILLIAM HOWELL PRESTON, Secretary.

**Division of Profits**. — Assurances effected before the 31st of December next will share in the profits at the end of next year.

**THE MUTUAL LIFE ASSURANCE SOCIETY**, 33, King-street, Cheapside, London. Established 1834.

#### Directors.

James Burchell, Esq.	W. C. Harnett, Esq.
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W. F. A. Delane, Esq.	F. Lyons Price, Esq.
Rear-Adm. Sir A. P. Green, K.C.B.	Samuel William Rowson, Esq.

The entire profits are annually divided among the members, in proportion to the premiums paid, accumulated at compound interest.

#### EXAMPLES OF BONUS.

Year of Entry.	Age of Policyholder.	Sum Assured	Annual Premium.	Equivalent Reduction of Premium.	
				Total 1834.	Bonus after Abatement of the Whole of the Premiums.
1834	28	1,000	53 0 10	577	Nil. 127
1835	57	1,000	57 0	514	41

In the two years ending 31st December last, the assurances in force have increased from £74,000 to £1,017,000, the income from 36,000 to 42,000 per annum; and the sum available after payment of all claims and expenses, from £174,000 to £213,000.

SAMUEL BROWN, Actuary.

**INCORPORATED BY ROYAL CHARTER AND SPECIAL ACT OF PARLIAMENT.**

**NORTH BRITISH INSURANCE COMPANY**, 4, New Bank-buildings, Lothbury, President—His Grace the Duke of Sutherland, K.G. Sir Peter Laurie, Alderman—Chairman.

#### LIFE INSURANCE.

#### ANNUAL BONUS.

Policies effected before the 31st of December next will share in the Profits of Five Years at the Septennial Division in 1835; and in the event of becoming Claims earlier, are guaranteed in a PROSPECTIVE BONUS of ONE PER CENT on the Sum insured for each Premium paid.

*Specimens of the Bonuses added to Policies to 1835.*

Date of Policy.	Sum Insured.	Bonuses.	Amount.
1838	£5,000	£1,926 2 4	£5,926 2 4
1839	2,000	770 9 9	9,770 9 9
1840	3,000	1,080 9 4	4,030 9 4

**EXEMPTION FROM STAMP DUTY AND INCOME TAX.**

Policies are now issued by this Office FREE of charge for Stamp Duty, and by the Act, 1 & 2 Vict. c. 34, Annual Premiums on Life Assurance or Death Annuities effected by any person on his own life or on the life of his wife are exempted from Income Tax.

Prospectives, with Tables of Rates, and full particulars, may be obtained from the Secretary, 4, New Bank-buildings, London; or from any of the Agents of the Company.

ROBERT STRACHAN, Secretary.

4, New Bank-buildings.

**FAMILY ENDOWMENT, LIFE ASSURANCE AND ANNUITY SOCIETY**, 12, Chatham-place, Blackfriars, London. Established 1835. CAPITAL £500,000.

#### Directors.

William Butterworth, Esq.	John Clayton, Esq.
John Fuller, Esq.	John G. Lang, Esq.
Robert Bruce Chichester, Esq.	Colonel Onslow.
Major Henderson.	Major Turner.
Charles Henry Latouche, Esq.	Joshua Walker, Esq.

An Annual Bonus is allowed to parties who have made Five Annual Payments on Policies taken out on the Profit Scale. That for the current year is 20 per cent. on the Premium.

Endowments and Annuities granted as usual.

#### INDIA BRANCH.

The existing Assurance Business of the Army and United Service Bank has been transferred to the Office, and the Society has Branch Establishments or Agencies at Calcutta, Madras, Bombay, Agra, and Hong Kong. JOHN CAZENOUE, Secretary.

**IMPERIAL LIFE INSURANCE COMPANY**, 1, OLD BROAD-STREET, LONDON. Instituted 1820.

SAMUEL HIBBERT, Esq. Chairman.

WILLIAM R. ROBINSON, Esq. Deputy-Chairman.

The SCALE of PREMIUMS adopted by this Office will be found to be of moderate character, but at the same time quite adequate to the risk incurred.

FOUR-FIFTHS, or 80 per cent. of the Profits, are assigned to Policies every fifth year, and may be applied to increase the sum insured, to pay off the premium in cash, or to the reduction and ultimate extinction of future Premiums.

ONE-THIRD of the Premium on Insurances of 2000 and upwards, for the whole term of life, may remain as a debt upon the Policy, to be paid off at convenience; or the Directors will lend sums of 2000 and upwards, on the security of Policies effected with this Company, for the whole term of life, when they have acquired an adequate value.

**SECURITY**. — Those who effect Insurances with this Company are protected by its Subscribed Capital of £700,000, of which nearly £140,000 is invested, from the risk incurred by Members of Mutual Assurance Societies.

The satisfactory financial condition of the Company, exclusive of the Subscribed and Invested Capital, will be seen by the following statement:—

On the 31st October, 1834, the sum Assured, including Bonus added, amounted to £2,500,000.

The Premium Fund to more than £800,000.

And the Annual Income from the same source, to £169,000.

Insurances, without participation in Profits, may be effected at reduced rates.

SAMUEL INGALL, Actuary.

#### ESTABLISHED 1838.

**VICTORIA LIFE ASSURANCE COMPANY**, No. 18, KING WILLIAM-STREET, CITY.

At the recent Division of Profits the Assets were valued at £176,561.

The Liabilities at £144,376

Leaving a Surplus for division of £34,485

The Reversionary Bonuses to the Assured averaged 83 per cent.

on the amount of premiums paid by them.

The business of the Company embraces every description of risk connected with Life Assurance.

Losses amounting to be made to Assured on undoubted Personal or other Security.

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W. Coulson, Esq. 2, Finsbury-square.

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ADVANTAGES OF ASSURING WITH THIS COMPANY.

The premiums are on the lowest scale consistent with security.

The Assured are protected by an ample subscribed capital—an assurance fund of nearly £400,000, invested on mortgage and in the Government stocks—and an income of £8,000 a year.

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**WHITE'S MOC-MAIN LEVER TRUSS** is allowed by upwards of 200 Medical Gentlemen to be the most effective invention in the curative treatment of HERMIA. The use of a soft spring, so often found in its effects, is here avoided; a soft bandage being worn round the body, while the adhesive restorative power is supplied by the MOC-MAIN LEVER TRUSS, fitting tightly over the mass and closeness that it cannot be detected, being worn during sleep. A descriptive circular may be had, and the Truss (which cannot fail to fit) forwarded by post, on the circumference of the body, two inches below the hips, being sent to the Manufacturer, Mr. WHITE, 228, Piccadilly, London.

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TOOTH BRUSH & PENETRATING HAIR BRUSHES.—The Tooth Brush, the most adroit hair brush, scouring

thoroughly into the divisions of the Teeth, and is famous for hairs not coming loose, 1s. An improved Clothes Brush, incapable of injuring the finest nap. Penetrating Hair Brushes, with the durable unbleached Russian bristles. Flesh Brushes of improved grain, and pointed frizzles. Velvet Brushes, &c. &c. &c. and act in the most successful manner. Smyrna Sponge.—By means of direct importations, Metcalfe & Co. are enabled to secure to their customers the luxury of a genuine Smyrna Sponge. Only at METCALFE, BINGLEY & CO.'S Sole Establishment, 130, Oxford-street, one door from Holles-street.

Cautio.— Beware of the words "From Metcalfe's," adopted by some houses.

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From a paper by Peter ALICE, M.D., F.R.C.S., F.R.C.P., &c., Alberts, M. HOWARD, PATENT WHITE SUGAR, DANIEL M. for filling decayed teeth, however large the cavity. It is placed in the tooth in a soft state, without any pressure or pain, and in a short time becomes as hard as the enamel, lasting many years.—Sold by SAVORY, 228, Regent-street; SANGER, 150, and HANNAY, 63, Queen-street, and others, 4, Chancery-lane; JOHNSTON, 63, Cornhill; and all Chemists and Medical Venders in the kingdom. Price 2s. 6d. with full directions for use inclosed.

**DO YOU WANT BEAUTIFUL HAIR,** WHISKERS, &c.? If so, use PALMAPILLA, declared

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**LIGHT BROWN COD LIVER OIL.**

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**PURE AND UNADULTERATED.**

The great difficulty of obtaining genuine and good Cod Liver Oil has long prevented a just appreciation of its acknowledged remedial virtues, and precluded many suffering invalids from realising the beneficial effects of this truly valuable medicine. From the purest and most delicate oil, and of the best quality, being extracted from the liver of the *Dorsogadus Gadus*, a species of cod fish caught at the great fishery of the Lofodden Isles—by a process yielding a much larger proportion of Iodine. Phosphate of Lime, Volatile Acid, the Elements of Potash, and other saline principles, and Pure Fish Oil, manufactured in Europe and manufactured, which, the mode of preparation, are deprived in a great measure of their active elements.

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